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CLYDE W. DOW

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A portion of *SPEECH MONOGRAPHS* is devoted to the publication of articles based on original research, representing the various areas of specialization and techniques of investigation included in the field of speech.

These reports should be given in enough detail to permit the reader to know how the author carried out his investigation and how he arrived at his conclusions. Sources of evidence, conditions of observations, and methods of gathering data should be cited or described. Reports of experimental investigations should follow the usual pattern: statement of purpose, procedures used in gathering data, analysis of data, conclusions. While the inclusion of the data is essential, they should be presented concisely. Tables should be on separate pages. If statistical methods are employed, they should be named, but they need not be described if they are standard, or are adequately explained in some source to which the author refers.

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Manuscripts should be sent to Douglas Ehninger, Editor of *SPEECH MONOGRAPHS*, Department of Speech, University of Florida, Gainesville, Florida.

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VOLUME XXVII

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## ABSTRACTS OF THESES IN THE FIELD OF SPEECH, XV\*

EDITED BY CLYDE W. DOW  
*Michigan State University*

### I. Fundamentals of Speech

**Anderson, Raymond Eugene. *Kierkegaard's Theory of Communication*. U. of Minnesota.**

In a vast authorship, Soren Kierkegaard (1813-1855) sets forth an existential view of values, classifies them into aesthetic, ethical, and religious, and offers a theory of "existence-communication." The essential ingredient of ethicality and religiousness, in Kierkegaard's view, is "subjectivity." Subjectivity is a complex concept with many dimensions of meaning, including "inwardness," "passion," concrete self-knowledge, perseverance, volitional striving, self-actualization, and the experience of freedom and accountability.

The problems of communication which arise in the ethico-religious sphere, according to Kierkegaard, center in the nature of subjectivity, for subjectivity is neither an idea to be explained, a proposition to be proved, a feeling to be aroused, nor a pattern of conduct to be actuated. He contends that a communication which seeks the self-actualization of the recipient can be at most an occasion for independent self-activity. Kierkegaard's theory of communication has relevance to a number of problems of current interest—the relationship of rhetoric to homiletics, the description and classification of forms of discourse, the current "crisis in communication" in the area of religion, the meaning of "communication," and the theory of non-directive counseling.

Kierkegaard points up certain limitations of "direct communication" in relation to sub-

jectivity and contrasts informative, argumentative, and persuasive discourse with "edifying discourse." He contends that informative discourse encourages the listener to apprehend abstractly and objectively what he ought to apprehend concretely and subjectively; argumentative discourse tends to produce intellectual conviction rather than subjective appropriation; and persuasive discourse tends to influence thought and action without regard to subjectivity. A direct mode of communication is particularly ineffective, Kierkegaard contends, in dispelling the ethico-religious illusions of sentimentality, externality, and speculation.

Like Socrates, Kierkegaard recommends an indirect approach to the task of dispelling ethico-religious illusions. He develops a theory of indirect communication centering in the concept "sign of contradiction" and employs many techniques of indirection in his own writings. One form of indirect communication which Kierkegaard finds particularly useful is the comic. He presents a theory of the comic and relates it to values in the principle that the higher makes the lower comical.

Finally, Kierkegaard articulates principles of "edifying" discourse and offers his reader some eighty edifying discourses. The edifying speaker, he contends, ought to address himself to the individual, present ideality in the concrete, emphasize the process of "existing" rather than the result, confront the listener with possibility, and respect the listener's independence. One function of edifying discourse, as Kierkegaard sees it, is to potentiate despair. He defines despair as an absence or loss of the self and describes several forms of despair as defenses against the anxiety of freedom and responsibility. He contends that edifying discourse ought to potentiate despair in the sense

\*Unless otherwise indicated, the theses here abstracted were submitted for Ph.D. degrees during the calendar year 1959. Where no abstracter's name appears the abstract was prepared by the author of the thesis.

of increasing self-awareness and self-activity. Kierkegaard's theory of communication culminates in a view of the Christian sermon as a unique form of edifying discourse involving paradoxical claims regarding Christ, the God-Man.

**Balsley, Daisy Fullilove. A Descriptive Study of References Made to Negroes and Occupational Roles Represented by Negroes in Selected Mass Media. U. of Denver.**

The purpose of this study was to describe analytically the references made to Negroes and to classify by occupation the roles in which Negroes were represented, as shown by an examination of selected motion pictures, television shows, novels, non-fiction books, and magazines.

The motion pictures selected for analysis were chosen from the records of the nation's box offices as compiled and reported by the magazine *Box Office*. The forty television programs chosen for viewing were those listed as most popular by the magazine *Variety*. The novels and non-fiction books chosen for study appeared on the best seller list published in the *New York Times* on September 15, 1957. The magazines chosen for examination were those listed in the *Ayer Directory* as having the highest circulation figures for the period March 31 to June 30, 1957.

All references made to Negroes were classified in terms of the criteria for reference. These criteria were designed to distinguish among three attitudinal dimensions: the *cognitive* dimension, the *conative* dimension, and the *affective* dimension.

All roles in which Negroes were represented were noted and assigned to an occupational group in terms of the following indicators: place of action, kind of action, dress of the Negro, and designation by proper noun. The occupational group classification was a modification of a table adopted by Jessie Bernard from the 1950 census of population and reported in *Social Problems at Mid-Century*.

Some of the results of the study were as follows:

1. The total number of positive references exceeded the combined total of negative and neutral references in the material studied.
2. An "unfavorable" reference in one dimension was not paralleled by "unfavorable" references in the other dimensions differentiated

in the study. The data revealed twice as many positive *affective* references as positive *cognitive* references.

3. The references indicating general friendliness toward the Negro were highest in number. The references showing the Negro as perceived in a favorable light had the lowest representation. The circulation figures for the magazines led to the assumption that more people are being exposed to positive references to Negroes than to negative references in these sources.

4. In the mass media examined, Negroes were not represented in all of the major occupational groups reported by the census of population of the United States for 1950.

5. Negroes were represented as servants more than three times as often as they were represented in any of the other occupations.

6. Negroes appeared as professional workers in magazine stories more often than in the other media.

7. Magazine fiction and television portrayed the Negro in a wider diversity of roles than did the motion pictures or the novels studied.

8. The professions in which Negroes were represented were teaching and medicine.

**Battin, R. Ray. A Study of the Comparative Effectiveness of Two Methods of Presenting to Parents Information Relative to Speech and Language Development in the Preschool Child. U. of Florida.**

This study attempted to determine which of two methods, a television presentation or a regular classroom lecture, was the more effective means of presenting information to parents relative to speech and language development in the preschool child. The comparison was made on the basis of presentation, audience acceptance, and audience gain. Audience gain was evaluated in terms of change in basic attitudes and beliefs regarding the lecture subject following receipt of the information.

Sixty-two mothers of preschool children participated in the experiment. Twenty-seven attended the classroom lecture while thirty-five viewed the television lecture. The instructor was the same for both lectures. The two groups were matched for age, education, socioeconomic level, and number of children in the family. Each mother had at least one preschool child.

Both groups of mothers were given the same test before and after hearing the lecture. A second test, which evaluated the type of presentation and compared this means of



presentation with other methods, was administered to the mothers following the lecture.

The results of the tests were tabulated and a statistical analysis was made of the data.

The results of the study tend to support the hypothesis that facts concerning speech and language growth intended for mothers of preschool children are better received when presented in a regular classroom lecture than when presented in lecture form on television. Both television and classroom presentation, however, produce a highly significant change in attitudes and beliefs toward the subject. There appears to be no difference between the two methods in terms of the amount of internalization or acceptance of the material. Therefore, the difference obtained in favor of the face-to-face lecture method does not rule out the use of television for adult education in the area of speech and language development.

**Bell, Elizabeth Sarah. A Phonetic Approach to the Relative Intelligibility and Error Responses among Initial Consonants and Consonantal Clusters. Ohio State U.**

The present study was an investigation of the relative intelligibility and error responses of initial consonants and of clusters of the same consonants.

An assumption underlying the study was that the intelligibility of a word relates systematically to the intelligibility of its component phonemes. The intelligibility of words was compared with the combined intelligibility (joint probability) of portions of words; similarly, the intelligibility of consonantal clusters was compared with the product of the intelligibility values of the member phonemes. In preparation for this latter comparison the intelligibility of the initial clusters and components of clusters of 1,629 monosyllabic words was determined. The words were from two lists previously responded to by listeners in intelligibility testing. Throughout the study independent and parallel determinations were made on the basis of two independent samples of words.

Two main approaches were used in the study. The first was statistical, and compared the relative intelligibility values of consonantal clusters and of the member phonemes of these clusters. The second was qualitative, and categorized the particular errors made in listening to consonantal clusters and to the member phonemes of these clusters. The phonetic errors among the responses to consonantal clusters and to

member phonemes of these clusters were tabulated in a response matrix, an arrangement of rows and columns, with the headings of categories of the stimuli occurring also as the headings of categories of responses. The word lists were again treated separately in the matrix.

Two sets of intelligibility values of phonemes were obtained: (1) intelligibility values derived from separate words beginning with single consonantal phonemes, and (2) intelligibility values of the same phonemes that were determined from the intelligibility of the clusters containing the consonants.

A systematic relationship was found between clusters and the components of the clusters. Ratios were computed between the relative intelligibility of each cluster and the joint probability of the component phonemes. The obtained ratios of each list of words were applied as correction factors to the joint probabilities of the other list. Rank order correlations between these "corrected" joint probability values of pairs of consonants and obtained intelligibility of the clusters indicated a consistency in the relative intelligibility of consonants and consonantal clusters.

The intelligibility of clusters was found to be more closely related to the intelligibility of the first component than to the second.

Semantic components (components forming a meaningful word within another word) seemed neither to affect the intelligibility of the word that included a second word nor to relate to the intelligibility of the same groups of sounds when a separate word.

An initial cluster and a single consonant were not readily confused. As a rule, words beginning with clusters were heard as words beginning with either the correct or incorrect clusters, and words beginning with single sounds were heard as beginning with either correct or incorrect single sounds. The most frequent errors—that is, wrong words—either preserved the correct initial sound or substituted a similar one, voiced or voiceless as the case might be.

**Bettinghaus, Erwin Paul, Jr. The Operation of Congruity in the Oral Communication Situation. U. of Illinois.**

The purpose of this study was to investigate certain aspects of the cognitive organization of perceptual events occurring within the oral communication situation. The general hypothesis was: *Listeners will tend to balance, or make congruous, their attitudes toward the*

*elements of the oral communication situation.* To shift toward congruity means to reduce differences or conflict among attitudes toward two or more stimuli within the same perceptual field.

The procedure involved an assessment and analysis of the pre- and post-speech attitudinal positions of experimental audience members toward the speaker, the speaker's delivery, the speech topic, and the treatment of the speech topic. Using three evaluative scales on a semantic differential as a criterion measure for listener attitude, the experimenter asked 232 undergraduates at Michigan State University to make evaluative judgments of six speakers and eight topics. Four speaker-topic pairs were then selected on the basis of low correlation between the speaker and topic scores. In a post-test session, each speaker delivered a series of speeches on the topic assigned to him, and post-speech measures of attitude toward the speaker, the speaker's delivery, the topic, and the speech treatment were obtained.

A factorial design provided for four replications of the basic experiment, allowing for a comparison of results from four different speakers and speech topics. The design also employed an "effective" and an "ineffective" mode of speech delivery for each speaker, and "strong" and "weak" treatment for each speech topic. Each speaker presented four speeches to four randomly selected audiences of subjects who had heard the speakers in the pre-test sessions.

Results from this experiment indicated that a listener's shifts in attitude toward the elements of the oral communication situation were generally in the direction of creating a more congruous situation in keeping with the existing attitudes of the individual. The following conclusions were suggested:

1. The experimental subjects did tend to shift their attitudes toward the speaker and the topic to more congruous positions.
2. The shift toward congruity in the oral communication situation seemed to be determined more by the listener's attitude toward the speaker than by his attitude toward the topic.
3. The listener tended to balance the impression he received of the speaker's delivery with his impression of the speaker; for example, when the listener's initial attitude toward the speaker was favorable, and the listener perceived the speaker's delivery as unfavorable, then the listener's final attitude toward the

speaker tended to be less favorable than his initial attitude.

4. Attitude toward the treatment of the speech topic was not shown as significant in determining the listener's attitude toward the speech topic. Differences between "strong" and "weak" treatment did not significantly affect the listener's final attitude toward the speech topic.

#### **Brien, Lois Anne. Phonetic Elements and Perception of Nasality. State U. of Iowa.**

The purpose of this investigation was to study the influence of some selected vowels and consonant environments on perceived nasal voice quality for both nasal and non-nasal speakers. The vowels were [i], [ε], [æ], [A], [a], [u], and [u]. The consonants were voiced plosives [d] and [g], voiceless plosives [t] and [k], voiced fricatives [v] and [z], and voiceless fricatives [f] and [s]. The consonants were used in CVC syllables with the same consonant preceding and following each vowel, a total of fifty-six such syllables. Each of the seven vowels in isolation was also included, making the total number of syllables sixty-three.

Twenty speakers, ten with nasal voices and ten with voices free of unpleasant nasality, recorded the syllables in a sound-treated room using high fidelity recording equipment. The voices were chosen by unanimous agreement among three observers experienced in the diagnosis of voice quality disorders. The syllables were rated for severity of nasality on a seven-point equal-appearing intervals scale by thirty-five listeners. Median scale values were derived from their judgments.

On the basis of the obtained results the following conclusions seem warranted: (1) Listeners judge nasal voices as more severely nasal than non-nasal voices; the obtained order of severity of nasality on isolated vowels, from vowel to vowel, and on CVC syllables, from syllable to syllable, is essentially the same for both groups. (2) Nasal and non-nasal voices are, in general, most similar in terms of severity of nasality on isolated vowels and most widely separated on CVC syllables. (3) Vowels in isolation are generally perceived as more severely nasal than CVC syllables for non-nasal speakers. (4) Severity of nasality of vowels for all environments combined varies with height of tongue position, with higher vowels less nasal than lower vowels. (5) Severity of nasality of vowels varies with the front-back classification

of vowels, with back vowels less nasal than front vowels. (6) Syllables with voiceless consonant environments are less nasal than syllables with voiced consonant environments. (7) Syllables with plosive consonant environments are less nasal than syllables with fricative consonant environments. (8) Nasality is least severe for voiceless plosive environments, more severe for voiceless fricative and voiced plosive environments, and most severe for voiced fricative environments.

**Cochran, John Rodney. Validated Batteries of Speaking and Listening Predictors. U. of Utah.**

As part of an Air Force research project, criteria of evaluation were sought which would identify persons who might function as effective communicators. The project was influenced by a study made of Air Force job descriptions which produced a list of various aspects of communication involved. Using this as a guide, tests were assembled which were designed to identify particular abilities in the areas of speaking and listening. Several new tests were incorporated into the battery.

Experimental predictor tests covering four phases of communication—speaking, listening, reading and writing—were collected into two batteries, Battery A and Battery B. These were administered to more than three hundred airmen at Lackland Air Force Base in Texas. The test results were factor analyzed in an attempt to identify clearly the factorial structure of the communication domain. Many of the well-established landmark factor tests had been included to aid in the evaluation of the structure. From this study, those tests which seemed to be highly independent and which also accounted for most of the variability in communication were selected as the best experimental battery of tests to be validated against situational test criteria.

The reduced version of the test batteries was administered to a group of eighty University of Utah students. At the same time, a group of carefully constructed situational tests was administered to the same sample as criteria. The design of the situational tests was guided by the analysis of the Air Force job descriptions and the factor analytic information. In modified role-playing situations, subjects were placed in test environments where realistic and representative types of communication were required. Situations involving speaking and listening included listening to complex sound pat-

terns, reading difficult material orally, delivering a brief lecture, administering discipline, and delivering certain telephone messages in an emergency situation.

The results of the criterion study were analyzed first by intercorrelation techniques, then by factor analysis, and finally by multiple correlation. A significant multiple correlation was found for each of the criterion situations in speaking and listening. The multiple correlations were all significant beyond the .01 level, with some of the multiple correlations ranging above .60.

Batteries of four tests or less were revealed in this study which will provide effective prediction for speaking and listening performance in each of the criterion situations, with the expectation that they will also effectively predict behavior in true life situations similar to the experimental ones. It was shown that rather simple written tests capable of being administered in a relatively short period of time and scored with relative ease can provide significant predictions of speaking and listening performance, particularly when the tests are used in the small batteries recommended in this study. In addition, the communication domain is revealed as quite complex.

**Dorné, William Padgett. The Comprehensibility of the Speech of Representative Sixth-Grade Negro Children in Lee County Schools, Alabama. U. of Florida.**

This study was conducted to determine whether the speech of representative sixth-grade Negro children in selected schools in Lee County, Alabama, was comprehensible, according to ratings by adult judging panels.

One hundred and fifty sixth-grade Negro children from nine selected Lee County schools were chosen as subjects for the study. Psychological evaluations, individual hearing tests, and individual speech evaluations were administered to all subjects.

A tape recording was made of each subject in two speaking situations. In the first, the child responded to ten questions asked by the investigator. This was called the "question-answer" situation (Q-A). In the second, the child was shown one or more pictures and asked to describe each picture. This was named the "free-speech" situation (F-S).

Initially, sixty-seven adult judges rated the Q-A and F-S samples on a five-point rating

scale ranging from 1 (excellent comprehensibility), through 3 (average comprehensibility), to 5 (poor comprehensibility). Twenty-seven judges were retained throughout the study, and were divided into four judging panels: Northern white—seven judges; Southern white—seven judges; Northern Negro—six judges; and Southern Negro—seven judges.

The ratings of these four panels constituted the basis for determining whether the speech of the Negro children was comprehensible, and if so, to what degree.

The ratings of the panels were also used to determine whether the Q-A sample was more comprehensible than the F-S sample. In addition, various combinations of judges' ratings were examined to determine significant trends. The reliability of the judgments was examined. Finally, the question of whether significant differences existed between the arithmetic means of the ratings of the various judging panels, between combinations of panels, and between the differing speech situations was examined.

Results indicated that the combined Q-A and F-S sample was comprehensible. The twenty-seven judges achieved an arithmetic mean rating of 2.94.

A consistent trend was noted throughout. Without exception, the individual judging panels and the various combinations of panels rated the Q-A samples more comprehensible than the F-S samples. Often these differences were highly significant.

Another trend was noted in examining the ratings of the white panels in contrast to the ratings of the Negro panels. Often there were significant or highly significant differences between the arithmetic mean ratings of white and Negro panels. With few exceptions, the white judging panels rated the speech samples of these sixth-grade Negro children more comprehensible than did the Negro panels. Seemingly the Negro panels were more critical of the speech patterns of their own race than were the white panels.

Regardless of racial differentiation or type of speech sample involved, a trend was present indicating that the Northern panels found the speech samples less comprehensible than did the Southern panels. The difference between Northern and Southern judging panels was highly significant and would seem to support the widely held belief that regional speech is

more understandable to natives of the region than to non-natives.

**Dunham, Robert Eugene. Some Evaluation of Administrative Communications of Institutions of Higher Learning. Ohio State U.**

In an age when schools and educational methods are being re-examined, many criticisms are being leveled against institutions of higher learning. Some of these criticisms are the result of attitudes formed by poor communication, its poor assimilation, or a lack of communication when needed. Colleges and universities have felt the need to re-evaluate their communication systems. They are concerned with conveying information, and also with creating and maintaining favorable attitudes. The attitudes of the communicatee, even though they are not directly the result of previous communications, tend to provide useful information about the communicatee so that future communications may be prepared. They give the communicator an idea of the type of communication which needs to be conveyed.

It was the purpose of this study to attempt to learn more about the attitudes and opinions of certain members of the communication audience and also to evaluate the administrative communications and communication channels. The primary interest was in The Ohio State University, but other universities were used for comparative purposes.

Two questionnaires were used. One of these was constructed to measure the attitudes of students and their parents toward the general educational program of the university. This questionnaire, which contained a twenty-item attitude scale, a general appraisal item, and several demographic items, was administered to students at The Ohio State University and their parents, and to students at Otterbein College and their parents. The other questionnaire was constructed to measure attitudes and opinions about administrative communications. This questionnaire contained a twenty-item attitude scale, a six-item rating scale, several structured questions evaluating administrative communications, and an open-ended question. This questionnaire was administered to students at The Ohio State University and at Wayne State University.

The data collected from these questionnaires, when statistically analyzed, provided the following conclusions.



1. Students and their parents at The Ohio State University and Otterbein College have favorable attitudes toward the general educational program of these schools, but the parents are significantly more favorable.

2. There is no significant relationship between the attitudes of the student and his parent toward the general educational program of the school.

3. Students in the College of Agriculture and Home Economics at Ohio State were significantly more favorable toward administrative communications than were students in the four other undergraduate colleges at Ohio State or students at Wayne State (all of whom were slightly unfavorable).

4. Students at Ohio State and Wayne State would like to communicate with administrators more than they now do.

5. Students at Ohio State consider the college bulletin their most frequently used source of important information, while students at Wayne State consider the *Wayne Collegian* (college newspaper) their most frequently used source.

6. Students at Ohio State and Wayne State consider the intelligibility of an administrative communication its most favorable quality.

#### **Engleberg, Marvin W. Auditory Matching as a Procedure in the Classification of Voices. U. of Michigan.**

An effective classification of voices is needed as an aid to research and communication in the area of voice. Previous classification attempts have not met the expressed need. This investigation presents and evaluates a new procedure for the classification of voices.

A classification procedure was formulated which took into account five experimental variables presumed to affect listener judgments: (1) vocal reauditorization, (2) memory span, (3) auditory identification of the dominant features of a voice, (4) verbal categorization, and (5) previous training in voice identification. A judging procedure which tested listener ability to group voices on the basis of a judged similarity of dominant voice characteristics was proposed.

A tape recording was made of sixty voices displaying distinctive features. Five trained judges selected ten "prototype" voices, each chosen as representing a dominant voice characteristic not clearly represented in the other prototypes. A system of auditory presentation was devised

to permit the judges to compare each experimental voice with each prototype voice.

The voices were classified by two groups of judges: (1) five trained listeners who selected the prototypes and (2) twelve sophisticated listeners. The listeners were instructed to choose the prototype which most nearly resembled the experimental voice in question, the listeners being forced to make a choice. Criteria for acceptable classification were based on agreement among the judges. The first group classified the voices once; the second group classified them twice as part of a reliability check.

The results of the three classifications were relatively similar. Out of the 50 experimental voices, the group of five listeners selected 16 which satisfied the criteria for acceptable classification. In the first classification by the group of 12 listeners, 18 voices were acceptably classified. A comparison of the two classifications showed 10 acceptably classified voices common to both classifications, 3 of these being classified with different prototypes. The experience of the first classification by the group of 12 listeners did not improve the homogeneity of their judgments in the second classification, as they acceptably classified 13 voices. A comparison of the group's two classifications showed 11 acceptably classified voices common to both classifications, their prototypes either remaining the same or differing in number within a voice, but always with a prototype common to both classifications. The group repeated their final prototype selections in the two classifications on an average of 18.4 experimental voices.

From an analysis of the classification procedure and results, the following conclusions appear justified: (1) this particular procedure did enable the judges to classify certain voices; (2) the homogeneity and consistency of listener judgments were lower than those reported in other classification attempts; (3) the judges selected numerous prototypes for classifying an experimental voice, thus indicating a multiplicity of voice characteristics in a single voice; and (4) the results support conclusions drawn from previous investigations that consistency of training and experience on the part of the judges does not result in consistency of judgments. A review of the present experiment and the data drawn from it indicate the desirability of a research design which avoids some of the evident difficulties inherent in the present design and which may lead to an adequate solution of the proposed problem.



**Furbay, Albert L. A Descriptive Study of the Influence of the Physical Arrangement of the Audience upon Response to a Speech. Wayne State U.**

This study of the physical arrangement of the audience sought to describe the influences upon responses to a speech which are exerted by the spatial distribution of listeners. It was based upon a study of psychological mechanisms of collective behavior, rhetorical principles, and controlled observations of listener responses in both scattered and compact seating arrangements.

Speakers have long been advised to utilize psychological characteristics of crowd relationships to facilitate the communicative process. These mechanisms, together with their homogeneous, emotional, and comparatively irrational responses, appear to operate more completely when the arrangement of the audience provides for a closer contact of the persons involved in the communicative act. It is possible that the resulting influence upon the listeners' responses may come through either or both of two channels. The speaker may be stimulated to a more energetic presentation which in turn heightens the response, or there may be a direct listener-listener relationship by which members of an audience stimulate one another to a greater responsiveness.

Since these mechanisms of crowd behavior in the audience would seem to be stimulated by the proximate seating of listeners, this dimension of the problem was further studied experimentally. A recorded speech which urged the discontinuation of nuclear testing and utilized both logical and emotional appeals was presented to audiences of college students in both scattered and compact seating arrangements. Opinion changes were measured by a Woodward type shift-of-opinion scale, and the recall of factual material was measured by a multiple-choice test. The chi-square test and *t* test of differences were used to determine significant differences between the two experimental groups.

Compactness of arrangement made no significant difference in how listeners liked the speech; how they thought they would like the speaker as a person; how much they felt they learned from the speech; how they estimated the effectiveness of the speech; the degree to which they indicated an awareness of how other listeners were responding to the speech; or how much they were able to recall. The one area in which significant differences did occur was

in a change of opinion toward the proposition advanced by the speech.

There was a significant difference at the 5 per cent level of confidence in shifts of opinion between scattered and compact audiences, with the compact audiences showing the lower ratio of opinion change. Judged by this standard alone, the speech was less effective when presented to a compact audience. The compact audiences also tended to be more "hostile" before hearing the speech, in that their opinions more nearly conformed to present national policy. This difference in initial attitudes (which was significant only at the 10 per cent level) seemed to be influenced most by the initially hostile subjects in compact audiences, who showed the least inclination to register favorable shifts of opinion. Furthermore, women contributed more to this difference between the experimental groups than did men, though this difference was significant only at the 10 per cent level.

A comparison of recall scores revealed a highly significant gain (at the 1 per cent level) in factual information from hearing the speech, over the scores of a control group who did not hear the speech. There was no significant difference between the experimental groups in this respect. If shifts of opinion were based upon intellectual responses to factual content, it may be that the heightening of crowd responses in the compact audience inhibited rational responses and developed a homogeneity of inaction. Whereas a person tends to be more emotional in a crowd, his critical, evaluative capacities are theoretically more acute when he is in comparative isolation.

**Gillen, Robert Woolard. Effects of an Audience on Serial Association. U. of Southern California.**

The aim of this study was twofold: (1) to construct a means for determining the extent to which an audience influences a speaker's word selection; and (2) to serve as an exploratory probe into the relationship between speech dynamics and personality.

A concept of sociolinear distance between the speaker and his audience was devised along which words (in kinds and number) arrange themselves outward from the speaker according to certain arbitrary classifications: (1) very intimate, personal, or socially unacceptable words; (2) words which are socially acceptable, but which refer back to the speaker in some personal way; and (3) universal words, generally

apathetic, which may fairly be said not to impinge on the speaker's life or welfare in any unusual or unique way. Three terms coined to designate these categories were, respectively, endopersonal words, exteropersonal words, and impersonal words.

The general hypothesis upon which the study was based was that social pressure—defined as a sentient and attending audience—alters the quantity and quality of an individual's vocabulary selection in the utterance of discrete serially associated words.

To test this general hypothesis forty speakers—twenty male and twenty female college undergraduates—were instructed to say aloud as many discrete words as possible in five minutes. Certain limitations were placed on the speakers: they could not use any form of grammatical construction; nor could they count, repeat a word, or use a rhyme or foreign words.

Two experimental conditions were arranged: (1) the isolation condition, in which the subject verbalized aloud while seated alone in a sound-treated room; and (2) the audience condition, which was similar to the isolation condition except that each subject verbalized while facing an audience of three persons.

Without the subjects' knowledge all utterances were recorded on tape, using a concealed microphone. The tapes were transcribed and examined in light of specific hypotheses, and subjected to tests of statistical significance in terms of *t* scores and the chi square.

To the extent that the experimental design of this study was appropriate to its intended purpose, the central hypothesis appears to have been supported in a number of ways. (For convenience IC refers to Isolation Condition, AC to Audience Condition.)

**Quantitative differences:** (1) An individual's total word count is greater in IC than in AC and, taken minute by minute, there is a significant fall-off in numbers in both experimental conditions. (2) Females tend to vocalize more pauses in IC than in AC.

**Qualitative differences:** (1) An audience inhibits an individual's use of endopersonal words with respect to total number. For males, however, this effect decays minute by minute and results in a progressively greater frequency in both IC and AC. (2) An individual's total number of exteropersonal words is uninfluenced by the presence of an audience, but under the pressure of time there is a dramatic fall-off in

the minute-by-minute totals of these words. (3) An audience inhibits the total number of impersonal words produced, and in both IC and AC there is a significant minute-by-minute reduction in their number. (4) An individual produces more serially associated words in IC than in AC, and the number of these words per related word group is likewise significantly greater in IC than in AC. (5) With the exception of vocalized pauses there are no important sex differences with respect to any of these parameters.

Abstracted by WILLIAM E. PERKINS

**Giolas, Thomas G. An Investigation of the Effects of Frequency Distortion upon the Intelligibility of Monosyllabic Word Lists and a Sample of Continuous Discourse. U. of Pittsburgh.**

This study was undertaken to investigate the relationship between monosyllabic word lists commonly employed to measure auditory discrimination ability and a sample of continuous discourse.

Specific lists from the Harvard Phonetically Balanced Monosyllabic Word List (PB 50) compiled by Egan and the Central Institute for the Deaf Monosyllabic Word Lists (W-22) compiled by Hirsh and his co-workers were used for this comparison. List 9 from the PB 50 series and list 2C from the W-22 series were presented in their commercially available forms, the Hughes and Hirsh recordings, respectively. New recordings of comparable lists (PB50, list 6 and W-22, list 1A) were made using a single talker and controlling the monitoring procedure and recording conditions to compare to the commercial versions.

The sample of continuous discourse employed was a fifteen-minute lecture on the "Food Resources of Africa," developed by Ulrich as well as his nineteen-item test covering information presented in the lecture. A phonetic breakdown of a portion of the lecture showed it to be a good sample of everyday conversational speech.

The four word lists and the sample of continuous discourse were recorded on magnetic tape under seven filtering conditions of distortion achieved by various degrees of high frequency filterings: 540 cps low pass, 780 cps low pass, 960 cps low pass, 1260 cps low pass, 1560 cps low pass, 2040 cps low pass, and unfiltered. One hundred and seventy-five college

students were employed as listeners. The listening was done at comfortable loudness levels in a sound-treated room. The subjects were divided into seven groups of twenty-five, each group listening to all speech samples under one particular condition of distortion. The tests were presented with no previous practice at a level of intensity sufficient to yield maximum intelligibility scores. All of the subjects had normal hearing and none had a foreign dialect.

The word lists were scored in terms of number of items correct. The continuous discourse was scored in terms of number of items correct on the test covering information presented in the lecture.

The raw scores for the word lists were treated statistically by an analysis of variance, followed by tests of significance for individual list means using the "critical difference" technique and independent *t* tests between means of the word lists for the combined seven conditions. Further statistical treatment included Pearson-product-moment correlations between each word list and the sample of continuous discourse, and a test-retest reliability coefficient for the continuous discourse test. In addition, an analysis of variance for each speech sample over the seven conditions was performed, from which validity coefficients for the individual speech samples were computed.

**Goldberg, Alvin Arnold. An Experimental Study of the Effects of Evaluation upon Group Behavior. Northwestern U.**

Educators, psychotherapists, psychologists, and others have theorized concerning the effects of evaluation upon group behavior. However, few experimental investigations of the problem have been undertaken. The purpose of this dissertation was to examine the effects of evaluation upon small discussion groups, under controlled laboratory conditions.

Seventy-two groups of three and four members each were randomly assigned to one of six different situations. Groups in each situation met for two twenty-minute tape-recorded sessions, and were provided with three problem solving tasks at each meeting. At the end of the first session, the subjects in each situation were asked to make an anonymous evaluation of the discussion behavior of the members of their group, using an evaluation form. Prior to the second session, the group members in the positive-internal condition were allowed to see how they had been evaluated. However,

the researcher privately changed the forms so that each subject was led to believe that the others in his group liked his discussion behavior. A similar procedure was followed with subjects in the negative-internal condition. But they were given the impression that the others in their group disliked their behavior as discussants. Subjects in the internal-control condition did not receive the evaluations, although they wrote evaluations of other members of their group.

Subjects in the positive and negative external conditions were evaluated by the experimenter. Subjects in the positive-external condition received positive evaluations from the experimenter. Negative-external subjects were given negative evaluations. The experimenter did not evaluate group members in the external-control situation. All subjects filled out a questionnaire and were interviewed at the end of the second session.

A number of measures of the effects of positive and negative internal and external evaluations were obtained. Changes in evaluation form responses following the first and second sessions within each situation, and differences between situations in evaluation form responses were subjected to statistical analysis. Differences between conditions in mean response to individual questionnaire items were tested statistically. The significance of changes and differences within and between conditions in task accomplishment and correctness of response was determined. Six experts also analyzed the content of sample protocol segments taken from the taped interaction of groups within each condition.

The results of this study indicated that evaluations of varying locus and character had a considerable number of different and highly significant effects upon individual and group behavior. Among other things, the findings suggested that if one who is in a position to influence the behavior of a group would like the group members to like each other, to feel understood, to become less dependent, to feel more accepted, to experience less threat, to be more willing to work for group goals and assume group responsibilities, and to become more cohesive, he should try to prevent them from receiving negative evaluations from any source. He should either avoid all evaluations, or better, personally evaluate the behavior of his group members positively or encourage them to evaluate each other positively.

**Harms, Leroy Stanley. Social Judgments of Status Cues in Language. Ohio State U.**

Socially acceptable speech is often defined in basic speech textbooks as the way of talking of the educated or high status members of the community. Speech authorities usually advise students to acquire this socially acceptable way of talking.

The purpose of this study was to test several assumptions about socially acceptable speech. Is it recognizable by listeners of different status backgrounds? Is it related to the credibility a listener judges a speaker to possess? Is it related to the comprehensibility of the speaker for the listener?

Three high, three middle, and three low status speakers recorded two kinds of material. A fifty second sample of conversational speech was used for listener identification of speaker status and listener judgment of credibility. A one hundred word impromptu "advice giving" narrative was employed in the Cloze Procedure measure of listener comprehensibility of speaker style.

Sixty high, sixty middle and sixty low status listeners were employed. Each listener heard one high, one middle, and one low status speaker; each speaker was heard by twenty high, twenty middle, and twenty low status listeners. The following conclusions are based on the reactions of sixty or more listeners and three or more speakers.

1. Listeners rate speakers into status groups which coincide with the groupings of an objective status index. (Listeners distinguish between these groups.) In an absolute sense, listener identification of speaker status is only about 50 per cent accurate. Accuracy of judgment is independent of listener status; low status speakers are most easily recognized by listeners of all statuses; high status speakers are least easily recognized by listeners of all statuses. That which is *not* socially acceptable speech is most easily recognized.

2. Listeners of all statuses assign highest credibility to speakers of high status, and lowest credibility to speakers of low status.

3. Speakers of high status tend to be most comprehensible for all listeners. However, high status speakers are most comprehensible for high status listeners; middle status speakers are most comprehensible for middle status listeners; and low status speakers are most comprehensible for low status listeners.

4. There is a low positive correlation between identified status and judged credibility.

Achieved comprehensibility is independent of identified status and judged credibility.

5. Status cues in language constitute a significant variable in the study of language.

**Kraus, Sidney. An Experimental Study of the Relative Effectiveness of Negroes and Whites in Achieving Racial Attitude Change via Kinescope Recordings. State U. of Iowa.**

This study was designed to determine the relative effectiveness of Negro and white actors in films used to change the attitudes of white high school students toward Negroes.

An original script was written for two characters. Four kinescopes of the script were made, each with identical dialogue, and differing as little as possible except for the performers. Version No. 1 used two white performers; No. 2, two Negro performers; No. 3, one of the white performers in No. 1 and one of the Negro performers in No. 2; No. 4, same as No. 3 with roles reversed. The performers were matched in so far as possible in terms of height, general appearance, and acting ability.

Eight Iowa high schools were assigned in pairs to be exposed to one of the four treatments. A ninth school was used as a control.

To measure the attitudes of the subjects toward concepts relevant to the content of the kinescopes, an attitude scale was constructed and refined. Twenty-five subjects from only one school in each of the four treatment groups were pre-tested. Five weeks after pre-testing, all eight groups were post-tested immediately following the viewing of the film. The control group was pre-tested prior to the other groups and was post-tested after the other groups. Attitude shift was measured by the difference in score from pre-test to post-test.

Analysis of variance was applied to determine which film, if any, was better than no film; *t* tests were applied where significance indicated. The .05 per cent level of significance was pre-determined as the level at which the hypothesis of no difference would be rejected.

The following results were obtained from the statistical analysis of the attitude scale: (1) The control group did not shift significantly in attitude from pre-test to post-test. (2) Versions No. 3 and No. 4 were significantly better in changing attitudes than the other versions or no version.

The Negro sub-scale of the *California Ethnocentric Attitude Scale* was administered along



with the attitude scale devised by the experimenter. Similar results were found in the analysis of the *California E*.

Since Versions 3 and 4 included the same performers with roles reversed, the significance found was not a function of the roles.

The findings in this study seem to indicate that eleventh-grade high school students are more convinced of the sincerity of the communicator (the performer) when he is "practicing what he preaches," or, to quote another cliché, when "actions speak louder than words." When such students see two white individuals "preaching" about the rights of Negroes, or when they see two Negroes in a similar discussion, they tend to withdraw from the appeal being made. However, when they see a white person talking about the rights of Negroes in a favorable context to a Negro with whom he shares certain cultural values and norms, they are impressed with the sincerity of the communicator. Students appear to identify with such a communicator—i.e., they have shared experiences and shared understandings; they empathize. Hence, they modify their previously held attitudes.

**Myers, Gail Eldridge. A Study of the Channels of Communication Used by One Hundred Spanish-Named Residents of Denver, Colorado. U. of Denver.**

The purpose of this study was to discover (a) the channels of communication used by one hundred Spanish-surnamed residents of Denver, Colorado; (b) some characteristics of those channels, including "leadership" choices, and attitudes of respondents about media prejudice; (c) the effect certain socio-economic variables had on use of the channels; and (d) differences in responses given to a member of an "out" group. The study was based on the assumption that communication is an important factor in helping solve some problems in acculturation for a minority group.

The general research method used in the study was analytical, and the specific method was that of the case study. Data were gathered in one hundred interviews, half being conducted by a member of the minority group under study, and half by a member of the group outside the cultural-ethnic-linguistic complex of the minority. Data thus obtained were treated comparatively, and concerned the respondents' use of newspaper, television, radio, and direct (informal) channels of communication for three types of information:

national and international affairs, Denver city and community affairs, and Spanish (Hispanic) community affairs. Variables correlated to these data were age, place of birth, schooling, occupation, religion, income, and organizational memberships.

On the basis of data gathered the following conclusions were drawn:

1. Respondents used a variety of media, generally using newspapers for national/international affairs and Denver affairs, but direct media and the one Spanish-language radio station for information about the Spanish (Hispanic) community.
2. The channels of communication used were not likely to be the most reliable or informative, and many were self-perpetuating, tending to restrict the amount of information flowing in from outside the minority group.
3. The use of channels of communication tended to be affected by differences in age, educational level, income, occupation, and organizational membership, but not by place of birth or religion.
4. More respondents told the Spanish-named interviewer they felt the media were prejudiced than told this to the "outside" interviewer, but even those respondents tended to use the media they considered prejudiced.
5. Choices of "leadership" included mention of both Spanish-named persons and "Anglos," with public figures being mentioned most often, business people next, and clergy to a lesser extent.

**Nichols, Alan Cheshire. An Analysis of Phonetic Errors in Identifying Spoken Syllables. Ohio State U.**

Errors in identifying spoken words may be attributed to confusions of phonemes. The present study was undertaken to develop a method of analyzing the phonetic errors made by normal-hearing listeners in noise. The analysis involved identifying the phonetic characteristics (voicing, nasal emission, etc.) of the sounds spoken, which were present also in the sounds that were mistakenly substituted for it.

The procedures of the present study are listed:

1. Writing the syllables to be used as stimuli. The stimuli were consonant-vowel-consonant, consonant-vowel, vowel-consonant, and vowel syllables. Nine consonants (b, m, θ, v, z, t, f, r, k) and the omission of a consonant from the consonant-vowel-consonant syllable



pattern were used in writing the stimulus syllables.

2. A male speaker with normal voice and articulation recorded the syllables on a magnetic tape recorder-reproducer. The intensity of the syllables was monitored on the VU meter of the recorder.

3. The recorded syllables were presented to twenty-four normal-hearing listeners who were familiar with phonetic symbols. After a period of training, the listeners heard the experimental stimuli through headsets and transcribed the syllables in phonetic symbols. Listening was in noise in the experimental sessions.

4. The listeners' transcriptions of the initial and final consonants were tallied according to which response was made to which stimulus. This tally was made in the form of a confusion matrix (a stimulus-response matrix in which the stimuli formed the rows, and the responses, the columns).

5. For the purposes of analysis, the erroneous responses to a given stimulus were divided into a series of classes on the basis of their phonetic characteristics. The classes were termed *phonetic categories*. Some of these were (a) labial (sounds involving the lips in articulation); (b) not-labial (sounds not involving the lips in articulation); (c) voiced; (d) not-voiced; (e) nasal; (f) not-nasal. Thus the incorrect identifications were described in terms of phonetic characteristics.

6. The data were analyzed to determine (a) whether the phonetic characteristics of responses were reliable; (b) which phonetic characteristics of the stimulus consonants were heard in noise when the identification of the sound was not correctly made; and (c) which of the *phonetic categories* was most efficient in the prediction of the phonetic characteristics which listeners heard in noise.

The results of the experiment indicated that (1) the responses made by listeners were reliable; (2) the voiced, not-voiced, nasal, not-nasal, and plosive characteristics of the consonants were most resistant to noise interference; (3) the continuant, anterior lingual, and not-labial characteristics of the consonants were least resistant to noise interference.

**Nuttall, Edmund C. An Experimental Investigation of Repression of the Auditory Perception of Disturbing Words as Indicated by Verbal and Electrodermal Responses. U. of Southern California.**

The purpose of this study was to investigate the effects of repression on the auditory per-

ception of words. Otto Fenichel states, "Whenever a stimulus gives rise to painful feelings, a tendency is developed . . . to ward off the stimulus." The following three aspects of this concept of perceptual repression were tested: (1) Perceptual defense hypothesis: Thresholds for the correct recognition of disturbing words are higher than the correct recognition thresholds of neutral words. (2) Subception process hypothesis: Incorrect guesses of disturbing words at pre-recognition exposures are less accurate than the incorrect guesses of neutral words at pre-recognition exposures. (3) Subception effect hypothesis: Electrodermal responses to disturbing words at pre-recognition exposures are greater than the electrodermal responses to neutral words at pre-recognition exposures.

A search of the literature revealed that (1) findings of previous investigations were contradictory, and (2) investigations were inconclusive due to experimental errors.

Verbal and electrodermal responses of thirty young male subjects to twelve selected words were measured. Stimulus words were spoken, employing the ascending limits method. Four standard words, found by investigation to be among the most disturbing in terms of the test criteria, served as the experimental variable. The remaining eight words, assumed to be neutral, were used for the control variable.

Following the experiment, subjects were tested on the frequency of usage of each stimulus word. Ratings were combined with the Thorndike-Lorge counts to establish a measure of the frequency and recency of usage of the stimulus words by the subjects.

The conclusions were as follows:

1. Perceptual defense hypothesis: (a) Normal individuals do not protect themselves from disturbing stimuli via perceptual defense. In other words, disturbing stimuli need not be presented with more intensity than neutral stimuli in order to be recognized by a normal listener. (b) Previous investigations which have reported a difference between the thresholds of recognition for disturbing and neutral words have had their data confounded due to factors other than the disturbing quality of the dependent variable. The confusing factors could have been the "set" of the subjects, responses withheld by the subjects, and/or the inability of the experimenter to determine the frequency-recency of usage of the stimulus words by the subjects. (c) The three factors mentioned above

as confounding investigations of the perceptual defense hypothesis can be controlled in an experiment.

2. Subception process hypothesis: (a) A tendency for normal listeners to ward off disturbing stimuli is demonstrated by the subception process findings of the investigation. The results of the study concur with McGinnies, who, so far as the writer knows, has done the only other investigation of the subception process hypothesis. The conclusion of both studies was that the accuracy of guesses as to pre-recognition presentations of disturbing stimulus words is significantly lower than the accuracy of guesses as to pre-recognition exposures to neutral words. The method of determining "accuracy" differed between the two studies. (b) The inference was drawn that through some method, which neither McGinnies nor the writer felt qualified to speculate upon, individuals respond with a repressive mechanism to information insufficient to allow recognition by the individual. In order for repression to be summoned, the listener must discriminate between disturbing and neutral stimuli with less information than is required for recognition of the stimuli.

3. Subception effect hypothesis: This investigation did not provide any data using electrodermal responses which allowed a further understanding of the perceptual process referred to as subception effect. The attempts to gain evidence on the subception effect were inconclusive.

The investigation was summarized as verifying, with qualification, Fenichel's statement, "Whenever a stimulus gives rise to painful feelings, a tendency is developed . . . to ward off the stimulus."

Abstracted by VICTOR P. GARWOOD

**Owens, Elmer. A Study of the Effects of Filtering upon the Intelligibility of Words Varying in Frequency of Usage. U. of Pittsburgh.**

This study was undertaken to investigate the relationship between word familiarity and intelligibility as it might apply to discrimination testing in clinical audiology.

Seven word lists varying in familiarity, as defined operationally in terms of frequency of usage on the Lorge count, were recorded on magnetic tape under seven conditions of distortion achieved by various degrees of high frequency filtering. Two hundred and ten college students enrolled in speech classes were

employed as listeners. The listening was done at comfortable loudness levels in a sound-treated room, and the subjects were divided into seven groups of thirty, each group listening under one condition of distortion. The test words were presented in the manner commonly employed in the discrimination testing of clinical audiology—that is, one presentation with no previous practice. All of the subjects had normal hearing and none had a foreign dialect.

Lists of words were divided into groups of three, two, and two, each group of lists being matched phonetically and varied systematically with respect to word familiarity. In the first group, the lists contained words of low, moderate and high familiarity, respectively. The first list of the second group was composed of low familiarity words, while the second list consisted of words of extremely high familiarity over a wide range of usage frequency. The two lists of the third group had much the same relationship as those of the second group, except that one of the lists was composed entirely of contextual words: prepositions, articles, conjunctions, etc. The words of each of the latter two lists numbered seventeen, while the rest of the lists contained twenty words each.

The subjects wrote the words they heard, and their papers were scored on the basis of error responses, which were induced by means of the high frequency filtering. The raw scores were treated statistically by three analyses of variance, one for each group of lists matched phonetically, followed by tests of significance for individual pairs of lists using the "critical difference" technique. Further statistical treatment included *t* tests for differences between error means of lists under a selected listening condition, estimates of reliability for several lists under certain conditions, and two rank-difference correlations.

Evidence from this study supports an approach to aural rehabilitation centered in words of frequent occurrence in everyday usage. Other things, such as phonetic content, being equal, these words should be easier to discriminate, easier to see on the lips, and easier to retain than are relatively less familiar words. In addition to the practical aspects such as carry-over into everyday communicative situations, progress of the learner should be markedly facilitated through use of a vocabulary high in usage frequency.

**Rintelmann, William Fred. Changes in the Articulatory Responses of Preschool Children Traced through Four Successive Six Week Periods. Indiana U.**

A question basic to speech sound maturation which has received insufficient attention is the process by which speech sounds are correctly learned.

In order to describe adequately changes which occur during the process of speech sound acquisition, the articulatory responses of forty four year old children were recorded phonetically on twenty-five consonant sounds presented pictorially over a six month period. At the beginning of the six month period, two complete word articulation tests were administered with no lapse of time between tests. This was done to obtain a measure of variability in a test-retest situation with a negligible time interval between examinations. For the remainder of the six month period, the same word articulation test was administered at six week intervals. This method was used to measure the changes in articulation which occurred as a function of time. At the end of the six month period, after the last word articulation test was completed, a word stimulation test was administered. This procedure was employed to compare the effect of stimulation with the effect of time in producing articulatory changes.

Two methods were employed in analyzing the data. Changes in types of misarticulations were presented as (1) group data for the total sample and (2) individual data for each child.

Evaluation of the data indicated the following conclusions:

1. Substantial agreement was obtained between the findings of the present investigation and those of earlier studies regarding specific consonants which are articulated correctly by four and five year old children.

2. Substitutions were the most frequent type of misarticulation found; and severe and mild distortions were next, each of these defects occurring with equal frequency. Omissions were least frequent.

3. Regarding sound position, omissions appeared primarily in the final position. Substitutions, severe distortions, and mild distortions were found in all sound positions.

4. Changes in articulation tended to progress toward normal, although they did not always follow a precise pattern. Comparatively

few regressions were observed, in contrast to many improvements. Many misarticulated sounds demonstrated a pattern of little improvement before being produced correctly. Generally, the direction of these small improvements was from omission to substitution, from substitution to distortion, or from distortion to normal. Many sounds showed great improvements, usually from substitution to normal.

5. Regarding the effect of a time interval between word articulation tests upon the variability of responses, it was demonstrated that when the time interval between word articulation tests was six weeks or longer, the amount of variability was significantly greater than when the time interval between word articulation tests was negligible. Further, when the time interval between word articulation tests was negligible, the direction of change (improvement versus regression) was not statistically significant; but when the time interval between tests was six weeks or longer, changes in the direction of improvement were significant.

6. Regarding effect of change due to stimulation versus change as a function of time on the sounds which were misarticulated at the end of the six month period, more improvement was demonstrated as a function of a small amount of stimulation than occurred during a six month period.

**Schneiderman, Norma. An Investigation of Selected Factors Affecting the Judgment of Pitch Placement of Defective Voices. New York U.**

The purpose of this study was to investigate some of the factors related to judgment of the pitch placement of defective voices in connected spontaneous speech. Listeners' judgments of quality, melody, and rate of defective voices and training and experience of the listeners were factors studied with regard to their relationship to judgment of pitch placement. The educational significance of the study is based on its attempt to clarify the difficulties involved in determining the pitch level of defective voices, thus providing for greater accuracy and helping to avoid dangerous consequences of incorrect judgment of pitch.

Twenty samples of spontaneous speech were recorded to be used as the stimulus for the experiment. The recordings consisted of brief samples of the spontaneous speech of ten

young men and ten young women whose voices had been diagnosed as defective. The voices in the stimulus were determined to have an habitual pitch level within the range accepted as adequate for the age and sex of the speaker. Three speech-and-hearing-trained and music-trained listeners used established methods to determine the habitual pitch of the sample voices.

Three groups of ten judges participated in the experiment. Group I was speech-and-hearing-trained; Group II, music-trained; Group III, untrained. The judges listened to the recorded voices and marked their judgments of the pitch, quality, melody, and rate characteristics of each voice sample.

The relationship of the pitch judgments to the other judgments was analyzed by means of the  $\chi^2$  test for  $k$  independent samples. Frequencies of judgments were converted into percentages to show how the judgments of pitch were related to judgments of specific characteristics of quality, melody, and rate. The  $\chi^2$  test was also used to show the relationship of pitch judgments to combinations of judgments in the other categories. Finally, the results of the statistical analyses were observed to discover whether differences existed among the judgments of the three groups of listeners.

The  $\chi^2$  analyses showed that the judgments of pitch level were dependent upon the other judgments in every case but one: the value of  $\chi^2$  for the relationship of judgment of pitch level and judgment of rate for Group III was too low to be considered significant at the previously set level of confidence. The  $\chi^2$  values for judgments of pitch level and two-way combinations of other judgments were also significant for each group of judges.

It was concluded (1) that listeners' subjective judgments of the habitual pitch level of defective voices are dependent upon their judgments of the quality and melody characteristics, and for some listeners, dependent upon their judgments of rate characteristics, as well; (2) that judgments of pitch level are also dependent upon the combinations of judgments of quality, melody, and rate characteristics; and (3) that speech-and-hearing-trained listeners, music-trained listeners, and untrained listeners distribute their judgments of quality, melody, and rate characteristics for voices judged too high, too low, and adequate in pitch, along different patterns.

# **Scholl, Hannah Holzman. Comparisons of Voice between Young College Women and Their Mothers. Columbia U.**

The purpose of the study was to investigate vocal differences between post-adolescent and middle-aged women.

Tape recordings were made of the reading and speaking voices of thirty subjects—fifteen daughters, ranging in age from eighteen to twenty-eight, and their mothers ranging in age from forty-one to sixty—who were students or graduates of Hunter College. The recordings were randomized to form twenty-six combinations of unrelated young and older women, in addition to the daughter-mother pairs, and to determine the position of each subject within a pair and the sequence of presentation of pairs for rating. For each of the thirty women, four judges independently estimated the age group to which the subject belonged and analyzed selected elements of voice in terms of ratings. The judges also estimated relationships and appraised directly on rating sheets differences in voice within the daughter-mother pairs and within the unrelated pairs.

Reliabilities, estimated by correlation, ranged from .60 to .95. Differences in scores between daughters and their mothers and between unrelated young and older women were tested for significance against the null hypothesis.

The following findings were reported:

1. The judgments, based on recorded voices, of actual relationship between daughter and mother and lack of relationship between a random young and a random older woman did not differ from chance.
2. Without exception, each subject was judged correctly to be daughter or mother, solely on the basis of her recorded voice.
3. There were no significant differences between daughters and their mothers in quality of any of the rated items: volume, pitch, voice quality, rate, phrasing, flow of language, intonation and inflection, and over-all voice production.
4. Among the appraisals of twenty-six voice faults, significant differences were found between daughters and their mothers in reading aloud and speaking, where mothers were judged more throaty and "squeezing" in voice quality than were their daughters. In reading only, mothers showed less variation in rate than did their daughters, while in speaking, mothers were less breathy but more tense in voice quality and less correct in phrasing than were their daughters.



5. Of all the differences found between daughters and their mothers in "amount" of volume, pitch, rate, and phrase-length, the difference in pitch was significant in reading aloud and in speaking, always lower in the voices of mothers than in the voices of daughters. In addition, mothers were significantly slower in rate while reading aloud than were their daughters.

6. Among the items evaluated for both related and unrelated pairs, wherever daughters and their mothers differed significantly, unrelated young and older women also differed significantly.

It was concluded, therefore, that (1) more vocal homogeneity existed within each age group than between daughters and their own mothers; (2) when the age groups differed, they differed in kind, not in judged quality; and (3) if the differences reflect effects of aging, from post-adolescence to middle age, the voices of women become lower in pitch and more throaty and "squeezing" in voice quality; they change, but they do not deteriorate.

**Shelton, Ralph LaMar, Jr. Displacement of the Pharyngeal Portion of the Tongue and of the Hyoid and Larynx in Deglutition, Phonation, and Postural Change. U. of Utah.**

Displacement of the pharyngeal portion of the tongue and of the hyoid and larynx during swallow, phonation, and postural changes in five men and five women of college age was observed by motion pictures and still radiography. Radiographs were also used to determine the rest position of the hyoid and larynx in these adult subjects and in nine children, five girls and four boys.

In the normal adult subjects cinefluorography showed swallow to be divided into three phases, each of which was defined by the direction of hyoid displacement. Movement of the tongue-hyoid-larynx column was generally consistent among the subjects as they swallowed in either the upright or the supine position. However, no consistent phonation pattern of movement was found for the sound [m] as produced in either regular or falsetto voice.

Still radiographs of the adult and child subjects at rest revealed considerable variability in the position of the tongue-hyoid-larynx column components. One structure of a given subject might differ from the relative position of other structures under consideration in the same subject. Structures of females were gen-

erally located more cephalad than those of males, and adult structures reached lower vertebral levels than did those of children. Consistency in repeat radiography of a given pose and in making measurements and tracings from radiographs was determined to be adequate.

Still radiographs were taken of each subject in four groups of activities, and eleven measurements were made from each radiograph. Rank order correlations were computed to determine the presence of direct linear relationships among extent of displacement of the mandible, hyoid, third cervical vertebra, and laryngeal ventricle. A relationship was found most frequently between the hyoid and laryngeal ventricle. Other parts of the experimental procedure indicated that the hyoid and larynx approximated in neck flexion and mouth opening activities and separated in neck extension activities. These parts also approximated in phonation and in falsetto phonation. It was found that the hyoid and third cervical vertebra either separated or did not significantly change relationship in each of the static activities. The most consistent inter-subject patterns of hyoid displacement were found in relaxed neck extension, neck extension against resistance, mouth open widely, and mouth open widely against resistance. No consistent difference was found for hyoid displacement in similar relaxed and active poses.

It was concluded that performance of deglutition is useful to the speech pathologist and others as an indication of motor performance in the pharyngeal area; that the study procedure described here is worthy of further utilization in investigations of pharynx function; and that the concept of a unified tongue-hyoid-larynx column is useful and perhaps essential to an understanding of pharynx myology. The limits of normal pharynx function appear to be wide.

**Steiner, George Edward. An Experimental Study of the Influence of Subliminal Cue Words on an Audience's Perception of a Filmed Speaker's Sincerity, Effectiveness, and Subject Matter. U. of Southern California.**

The origin for this study was the concern expressed by journalists, members of learned societies, and governing bodies with reference to "subliminal advertising."

The objective was to investigate the influence of the subliminal words "sincere" and



"not sincere" on an audience's rating of a filmed speaker's sincerity and effectiveness, and the subsequent influence of the subliminal words on the same audience's retention of the filmed speaker's subject matter. The problem was phrased in the form of four questions: (1) Is it possible to influence subliminally an audience's evaluation of a filmed speaker's sincerity (a) when the subliminal word is "sincere," (b) when the subliminal words are "not sincere"? (2) Is it possible to influence subliminally an audience's rating of a filmed speaker's effectiveness (a) when the subliminal word is "sincere," (b) when the subliminal words are "not sincere"? (3) Is it possible to influence subliminally an audience's retention of a filmed speaker's subject matter (a) when the subliminal word is "sincere," (b) when the subliminal words are "not sincere"? (4) What effects do eyesight ratings and seating arrangements have upon an audience's judgment of a filmed speaker's sincerity and effectiveness and upon their retention of his subject matter (a) when the subliminal word is "sincere," (b) when the subliminal words are "not sincere"?

Subliminal was operationally defined as visual stimuli presented at a sub-threshold intensity below the lowest possible point of the subject's onset of awareness. Perception was operationally defined as the level of statistical significance of the subject's responses to such visual stimuli. The degree of the filmed speaker's sincerity and effectiveness was operationally defined as the average of the audience's judgments recorded on appropriate rating scales.

Materials were prepared in five principal stages. First, the words "sincere" and "not sincere" were selected as the subliminal cue words; second, the technique for projecting the subliminal words continuously upon a motion picture film image at a reduced intensity of light was accepted; third, a thirty-minute kine-scope recording entitled "The Man Who Knows It All," which featured the late Dr. Irving Lee of Northwestern University, was chosen as the sound motion picture film; fourth, an experimental room was selected; and, fifth, rating scales for speaker sincerity and effectiveness and film subject-matter tests were composed.

Subjects were 123 students at San Francisco State College—44 males and 79 females—with an average age of 19.25 years.

The conclusions were as follows: (1) The use of the subliminal words "sincere" and "not sincere" had no significant influence on the

audience's rating of Dr. Lee's sincerity; 117 subjects rated him "sincere." (2) There were no significant relationships between the influence of the subliminal words and the speaker's effectiveness ratings. (3) There were no significant relationships between the influence of the subliminal words and the audience's retention of the filmed speaker's subject matter. (4) No significant relationships were found between audience members' eyesight ratings, seating arrangements, and the related areas of investigation in this study.

These findings suggest three possible interpretations. (1) The projection of cue words on a filmed presentation at below-threshold light intensity may be an inherently weak type of subliminal stimuli. (2) The effects of the experimental subliminal stimuli used in this study may have been neutralized by the effects of other unknown and uncontrolled subliminal stimuli. (3) The technique of presenting the subliminal cue words in this study may have prevented these stimuli from affecting the subjects' behavior.

Abstracted by WILLIAM B. MCCOARD

**Thompson, Ernest Clifford, Jr. An Experimental Investigation of the Relative Effectiveness of Organizational Structure in Oral Communication. U. of Minnesota.**

The purpose of this study was to measure possible differences in retention and shift of opinion that might result from the presentation of three communications, varied only in organizational structure, to three groups of subjects equated according to level of ability in the organization of ideas.

Organizational structure was defined as the arrangement of the units of a communication, and the sentence was arbitrarily selected as the unit. Variety was achieved by first preparing a communication assumed to be adequately structured, establishing its adequacy through expert opinion, and then randomly rearranging its units. Communication I was the original, adequately structured communication; Communication II was the result of randomly rearranging the units within each major point; and Communication III was the result of randomly rearranging the units within each of the three divisions—introduction, body, and conclusion. The latter two communications were adjudged to be inadequately structured by a panel of ten expert judges, and seven of the ten ranked Communication II above Communication III. Thus, three communications

were developed representing three levels of organizational structure—adequate, moderately inadequate, and grossly inadequate.

Level of ability in the organization of ideas was determined by the *Goyer Organization of Ideas Test*.

A retention test and shift-of-opinion ballot were developed, validated, and presented, along with the tape-recorded communications, to students enrolled in the basic speech course at Purdue University, all of whom had previously taken the Goyer test. Two hundred and seven subjects were divided into three groups, equated on the basis of the Goyer test. In addition to the primary sample, a random sample of 135 subjects participated in a series of delayed tests seven weeks later.

Mean scores and shifts of opinion were computed for each group and sub-group, making it possible to compare for differences. Analysis of variance techniques were used to determine the significance of differences.

The results suggested that organizational structure makes a difference in immediate retention scores. When the level of ability in the organization of ideas was controlled, subjects who listened to a better structured speech consistently and significantly scored higher on the immediate retention test than did subjects who listened to a less well structured speech. The same trend was observed in the delayed retention results as well, but the differences were not significant. The shift-of-opinion results were inconclusive; there were no significant differences in either immediate or delayed shift of opinion.

The results also suggested that the level of ability in the organization of ideas possessed by the listeners made a difference in retention. When the organizational structure of the communication was controlled, subjects who had scored relatively high on the Goyer test consistently and significantly scored higher on both the immediate and delayed retention tests than did subjects who had scored relatively low on the Goyer test. Again, the shift of opinion results were inconclusive; no significant differences occurred in either immediate or delayed shift of opinion.

**Tolch, Charles John. *Studies in the Measurement and Analysis of Achievement with Some Visual Symbols of Speech*. Ohio State U.**

Psychologists and other students of communication have long been interested in determin-

ing the effectiveness of communication through facial expression. This research was an attempt to extend this area of inquiry and to quantify the intelligibility or specificity of meaning communicated facially. Thirty different facial expressions were labeled by three words of similar meaning rather than by a single word. Both an actor and an actress tried to express the listed emotions. These expressions were filmed on 16 mm. motion picture film. The "best" movie frame of each expression was chosen, and from it 35 mm. slides were made.

A multiple-choice type of judging sheet or test form was devised. Foils for the correct answer were four groups of words. Two test forms were devised, one designed to make the intelligibility of the intended answer very difficult, the other to make intelligibility very easy.

The motion pictures were shown with a twenty second interval between pictures. The actor's and the actress's expressions were not shown in the same sequence. A slide was presented for the same length of time as its motion picture counterpart, and with twenty seconds between each picture. Pictures were shown to students in speech classes. There were 137 females and 303 males.

Resulting split-half correlations for the various tests ranged from +.61 to +.69, with one exception of +.45. Correlation of sample size ranged from +.89 to +.96. Ratings of judges who knew the names of the expressions and rated them on quality of acting or intelligibility correlated +.70 to +.82 with the judgments of the subjects. There was an exception for one set of pictures. The  $r$  was +.44.

The mean percentage of identification for various emotions differed markedly. The computed percentages for slides, difficult test form, were 37 per cent identification for the actor, 42 per cent for the actress; for moving pictures, difficult test form, 56 per cent for the actor, 65 per cent for the actress; for slides, easy test form, 80 per cent for the actors, 86 per cent for the actress; and for moving pictures, easy test form, 82 per cent for the actor and 93 per cent for the actress.

This study gives evidence that people can communicate many emotions by intelligible, meaningful, facial expressions when these expressions are placed in the proper word context. Such expressed pictures seem to have primarily connotative rather than denotative meanings. When expressions are placed in the proper context, as in the easy form of the test

used in this experiment, subjects have little difficulty in identifying consistently the intended meanings conveyed.

**Westover, Leone M. A Study of the Semantic Orientation of Inexperienced and Experienced Public Speakers. U. of Denver.**

The purpose of this study was to compare the extensional orientation of a group of inexperienced speakers with that of experienced speakers as revealed by their behavior in the public speaking situation.

The term "extensional orientation" was used to describe the orientation of persons who formulate their concepts only after determining the phenomena of the extension which initiates the process of abstracting and a careful examination of the process itself. The term "intensional orientation" was used to describe the attitude of the individual who formulates his concepts at the verbal, or a higher, level of abstraction without determining the facts of the extension.

The sample of inexperienced speakers consisted of two hundred first-year college students who were completing the second semester of a two-semester course in Fundamentals of Public Speaking. The sample of experienced speakers consisted of eighty speakers whose speeches had been published in *Vital Speeches*.

The data were obtained by means of a questionnaire consisting of twenty-two contrasted "extensional" and "intensional" statements relating to the public speaking situation. The "extensional statements" represented preferences and practices indicative of cognizance of the extension. The "intensional statements," in contrast, represented thinking indicative of lack of cognizance of the extension.

Principles of psychology, communication, and logic were used to validate the statements in the questionnaire. The principles of psychology applied were homeostasis and the principle of least effort in relation to closure, equivalence, figure and ground, dominance, and selection in relation to perception. The principles of communication employed were evaluation and circularity, both dependent on feedback and correction. The methods of reasoning considered indicative of extensional orientation in that they proceed from the extension, were induction and inference, in contrast with the deductive method and the form of analogy termed *a fortiori*.

The conclusions drawn from the data were:

1. The experienced speakers tended toward

extensional orientation more than the inexperienced speakers. The difference between the two samples was significant at a level greater than 1 per cent.

2. The indications revealed consistency between the two samples in the selection of certain statements in the questionnaire.

3. The difference in the number of indications of extensional statements by the men and women in the sample of inexperienced speakers was not significant.

Recommendations for further study were (1) a study of the effect of instruction and training in the use of deductive method on the semantic orientation of college students enrolled in courses in public speaking, and (2) a study comparing the extensional orientation of college students with their academic standing.

**Winitz, Harris. A Comparative Study of Certain Language Skills in Male and Female Kindergarten Children. State U. of Iowa.**

Previous investigations have generally shown girls to be superior to boys in several language skills. In many of these investigations, however, both intelligence and socio-economic status, two variables known to be related to the linguistic development of children, have not always been equivalent for males and females.

The primary purpose of this investigation was to determine, using large samples of subjects, whether statistically significant differences in several language skills were apparent between boys and girls. A second purpose was to examine the interrelationships between the major language and non-language variables for girls, boys, and the sexes combined. One hundred and fifty children (75 boys and 75 girls) were randomly selected from children expected to enter kindergarten classes in the Iowa City schools in September, 1958. Subjects were restricted to physically normal white children who were from monolingual homes; were considered normal in intelligence (Full Scale IQ's of 70 or above on the Wechsler Intelligence Scale for Children); were currently considered by their parents not to stutter; and were found to have normal hearing. Each child was given four language tests: verbalizations, Templin Screening Test for Articulation, Ammons Full-Range Picture Vocabulary Test, and certain word fluency measures. Non-language measures obtained were chronological age, intelligence (WISC), socio-economic status, and family con-

stellation. The two sex groups were found to be essentially the same with regard to these non-language measures.

On language variables, statistically significant differences favoring the girls were found on two of six verbalization measures and on one of four word fluency measures. No significant differences were found on the Templin Articulation Test and the Ammons Vocabulary Test. It was concluded that the hypothesis of no language difference between the sexes is tenable in the population of five-year-old children with regard to major verbalization measures (length of response, structural complexity, and number of different words), articulatory skills, vocabulary skills, and three of four word fluency measures.

Pearson product-moment correlations were computed between the major non-language and language measures for boys and girls separately, and for the sexes combined. Comparisons of the correlations for boys and girls indicated that few of the differences were statistically significant. Very high correlations were found between the WISC Performance Scale and Verbal Scale IQ's and the Full Scale IQ. Moderately high correlations were found between the WISC Performance Scale IQ and the WISC Verbal Scale IQ; between the Ammons Test scores and the WISC Full Scale IQ; and among the various verbalization measures. Low correlations were found between socio-economic status and the other variables; between the language measures and the Full Scale IQ; between the verbalization measures and the Ammons Test scores; between the Templin Screening Test of Articulation and the other variables; among the various word fluency measures; and between the word fluency measures and all of the other measures.

## II. Public Address

### Armold, Jack D. *The Compromise of 1850: A Burkeian Analysis*. U. of Illinois.

This study is an application of Kenneth Burke's methodology to the Compromise of 1850. The compromise was viewed from the standpoint of the rhetorical critic and from the perspective of motivation generally, rather than from the perspective of the efforts of any one speaker. The terms of Burke's "dramatistic pentad" were used as a generating principle for the investigation. Answers were provided to five questions which emerge from the terms:

What (act)? When and where (scene)? Who (agent)? How (agency)? and Why (purpose)?

Chapter I defined the act as compromise. Six individual bills, collectively called the Compromise of 1850, were passed. These provided for California statehood, gave New Mexico and Utah territorial status, established Texas' western boundary, instituted a new fugitive slave act, and abolished the slave trade in the District of Columbia.

The act was analyzed in relation to the scene in Chapter II. Extremism prevailed on the congressional, national, and territorial scenes; a crisis was imminent. Convinced that action was mandatory, the compromise speakers devised conciliatory strategies. When the northern Democrats and southern Whigs identified with compromise, the bills were passed.

The individual speakers were analyzed in Chapter III. The agents of compromise were Clay, Webster, Douglas, and Foote; the counter-agents were Calhoun, Benton, Seward, and Davis. In addition to general biographical considerations, the speakers' public characters were analyzed to determine their motivational power.

Endeavoring to answer the question of purpose, the indirect concerns and proximate urgencies were examined in Chapter IV. Previous compromises and political, economic, and moral causes indirectly influenced the speakers, but the actual crisis in the territories and states directly guided the speakers' objectives.

In the fifth chapter, the speakers' linguistic strategies were considered. The strategies had public content because they sought to encompass the crisis; they ranged from the bluntest quest for sectional advantage to a form that delights in appeal for itself alone, without selfish motives. The key strategy was identification. While Burke leans heavily upon the traditional approach, he believes identification is a more accurate term than persuasion to describe what happens when men act rhetorically upon themselves and others. Burke wishes to extend the traditional approach with his contemporary adaptation.

The endowment of a unitary design may make one parliamentary debate superior to another. When debating the Union issue, the speakers employed unitary strategies to transcend the wrangling of competing interests. In the California debate there was no unifying design; consequently, the language of the speakers was characterized by estrangement. The Compromise of 1850 may be considered a superior parliamentary act because of its tran-



scending unitary principle of the preservation of the Union.

**Baird, John Edward. *The Preaching of Billy Graham*. Columbia U.**

This study investigated the preaching of the mass evangelist by comparing the preaching of William Franklin Graham, outstanding mass evangelist of the mid-twentieth century, with the instructions for the pastor-preacher found in textbooks on homiletics.

While Graham's education fell short of the ideal, the various experiences and relationships of his life have given him the ability to appreciate other points of view. Physically, mentally, socially, and morally, he is the ideal preacher described in the textbooks. His thinking, however, has been conditioned by the tradition of revivalism which he inherited. He does not fully grasp the concept of a preacher functioning within the Church, and he limits his ministry to the motivation of individual conversions.

A comparison of the setting in which Graham, as a mass evangelist, preaches, with the setting of the usual church service indicates few differences. The Graham organization conducts a service which closely approximates the church service but which emphasizes the evangelist as a unique personality.

An analysis of the twentieth-century audience demonstrates the extent to which Graham's preaching coincides with the suggestions of the writers on homiletics. He appeals to patterns of thought which the writers find in the modern audience, but while he tries to attract all classes of people to his services, his success is limited.

Graham's sermon content differs from the precepts given by the writers on homiletics in its emphasis on judgment and its failure to grasp the full social significance of sin. His fundamentalism limits the biblical authority of his preaching, and his objective is limited to producing initial decisions for Christ. His ethical persuasion is so powerful that he has been accused of being manipulative.

In sermon delivery, Graham may serve as a model. He prepares his sermons carefully and delivers them extemporaneously. Such elements as projection and contact, pronunciation and articulation, rhythm, voice, and bodily activity are in accord with the instructions given in the textbooks.

A comparison of Graham's preaching with

the precepts of the writers also identifies certain areas of disagreement between the mass evangelist and the pastor-preacher.

1. The preaching of the mass evangelist differs from that of the pastor-preacher in that it limits itself to the conversion of the individual.

2. The preaching of the mass evangelist differs from that of the pastor-preacher in that it limits itself to the individual's relationship to his God.

3. The preaching of the mass evangelist differs from that of the pastor-preacher in that it concentrates the persuasive effect of the preacher's personality into a brief span of time in a single speech situation.

**Bauer, Otto F. *A Study of the Political Debate between Dwight D. Eisenhower and Adlai E. Stevenson in the Presidential Campaign of 1956*. Northwestern U.**

The study was originally contemplated because it seemed interesting as well as professionally important to observe the principles of argumentation and debate in a contemporary situation of major significance. As the study progressed, however, it became equally interesting and important to test the widely publicized charge that the candidates did not debate. A thorough examination of the campaign as a political debate was made in order to determine whether this charge was justified.

The study is divided into two parts. Part One includes a presentation of essential background materials and an analysis of the campaign as a specimen of political debate. The background materials include important biographical information concerning Eisenhower and Stevenson, and a history of presidential campaigning. The most significant chapter of the study analyzes the 1956 campaign as a debate and as a political campaign. Special treatment is given to the role of the public relations man in this and previous campaigns.

Part Two, which consists of eight appendices, contains a detailed analysis of the campaign from which the generalizations in Part One are drawn. In addition to this analysis, some of the non-logical aspects of persuasion, a chronology of the candidates' lives, and personal interviews with Adlai E. Stevenson and James C. Hagerty are presented.

While previous studies of presidential campaigns have usually been rhetorical in a broad



sense, this one treats the 1956 campaign as a political debate; therefore, the principles of argumentation and debate, which comprise less than the whole field of rhetoric, were the major tools of analysis. Each candidate's use of analysis and case, evidence and reasoning, and refutation and rebuttal in relation to each of the seven major "talking-points" of the campaign was reported and criticized. In analyzing the debate all speeches, written statements, and news conferences that were reasonably available from newspapers, tape recordings of broadcasts, and campaign headquarters were subjected to both qualitative and quantitative content analysis.

In answer to the charge that the candidates did not debate, several conclusions were reached. For the most part, both men performed effective analysis and presented excellent cases, demanding a reply from the opposition. In several instances effective and timely efforts at refutation were made, but there were also many occasions when the nominees merely repeated their original statements. Only a moderate amount of effective evidence was employed, and many arguments were presented as unsupported assertions. Although the campaign was not a great debate, as were the Lincoln-Douglas debates, it is both unfair and inaccurate to go to the other extreme and conclude that there was no debate at all. Some effective debating did take place, and any blame for the shortcomings of the campaign must be shared by both participants. Since the present habits of the public relations man are a danger to the public discussion and debate of national issues, future campaigns should be observed carefully, so that the nation can guard against the possible demise of political debating.

**Brentlinger, W. Brock. The Aristotelian Conception of Truth in Rhetorical Discourse. U. of Illinois.**

This thesis is concerned with the Aristotelian theory of knowledge as it illuminates the proofs suitable to rhetoric.

The aim of this study is to present and evaluate the following questions in reference to Aristotle's theory of rhetoric: (1) In the Aristotelian theory of knowledge, what levels of truth are applicable to rhetorical discourse? (2) What is the nature of these levels of truth? (3) What are the forms and materials through which these levels are manifested in rhetorical discourse?

The procedure was to examine the text of the *Rhetoric* and other works of Aristotle which shed light upon his general theory of knowledge. The Oxford edition of *The Works of Aristotle*, edited by W. D. Ross and J. A. Smith, constituted the series of translations upon which the study primarily relies.

The findings of the study are as follows: Three levels of truth—sense perception, opinion, and science—which Aristotle makes provision for in his theory of knowledge, are revealed in the propositions consistent with rhetorical discourse, i.e., through the speaker's use of signs, probabilities, and complete proofs. (1) The truth of sense perception becomes evident in rhetoric as a result of the speaker's treatment of a special subject within the structure of some specific occasion. Here, the speaker may deal with particulars, i.e., he handles the unexplainable data derived from direct contact with the particulars of life. The material most representative of this kind of truth is the fallible sign; and the example, in its concern with the particular, may be the form of argument used. (2) Opinion is evident when the propositions of rhetoric are based upon probabilities. This level of truth occurs as a result of the speaker's occupation with variable and contingent materials which are naturally a part of the deliberative or practical situation. The materials are the opinions of men, and these are used to create the argumentative form of probable proof, the enthymeme. (3) The level of truth of science is reflected in the complete proofs used in rhetorical discourse. Although not the primary concern of the speaker, the higher truths of scientific knowledge will be sought for when it is possible to attain them without loss of the more practical objectives of rhetoric. The materials of science in rhetoric are the infallible signs, i.e., necessary inferences, and these may be used as the propositions of some form of syllogistic reasoning.

Though these three levels of truth appear in rhetorical discourse, it is clear that because rhetoric functions in the deliberative situation and before a popular audience, the level of truth which governs the selection and construction of the rhetorical argument is usually that of opinion or probability. Hence, in keeping with its general ends, and its concern with specific audiences, rhetoric, like dialectic, frequently chooses to establish primarily a reasonable expectation of the truth, and attempts to present such truth in a form wholly recognizable by the popular audience.

**Carrino, Elnora Drafahl. Conceptions of *Dispositio* in Ancient Rhetoric. U. of Michigan.**

The purpose of this study was to present a detailed description of the term *dispositio* as it was conceived and explained by the rhetoricians of ancient Greece and Rome. An analysis was made of the treatises of nine Greek and Roman rhetoricians, from Corax in whose work the concept of *dispositio* first appeared about 446 B.C., to Quintilian, who in A.D. 90 completed twelve books on rhetoric which included the most comprehensive historical materials on *dispositio* known. Outlines were used throughout the study, to condense and clarify the explanations and rules for *dispositio* presented in the various rhetorics. Readily available English translations were used in footnote references to the Latin and Greek manuscripts.

On the basis of the analysis of the rhetorics and the historical or critical data relating to them, the general conclusion may be drawn that "disposition" should be the rhetorical term employed by students and teachers of rhetorical theory and practice to include the major components of selecting, arranging, apportioning, amplifying, and adapting proofs in a functional pattern of speech organization.

Several specific conclusions may be drawn from the study: (1) There was no single, distinct "classical" interpretation of *dispositio* among the earliest Greek and Roman writers. (2) There was little consistency in the development of the concept of *dispositio* even within the rhetorical works of a single author. (3) There was little consistency among the rhetoricians studied, or within the writings of any one rhetorician, in the labeling, ordering, content, or functioning of "parts" as they related to *dispositio*. (4) There was no consistency among classical rhetoricians in the relative emphasis given *dispositio*, as compared to the other canons. (5) There was no single pre-Aristotelian conception of *dispositio*, since two of the earliest Roman rhetorics as well as two of the earliest Greek rhetorics were manuals of rigid, unvarying rules based on ready-made "partes-systems."

General tendencies may, however, be noted: (1) Conceptions of *dispositio* varied principally according to the kinds of speaking involved, the education of the persons for whom the treatises were conceived, or the purposes for which the plans of *dispositio* were introduced. (2) *Dispositio* is interpreted by at least one, and usually several, of the classical writers in terms of the "plan-of-the-whole" speech, a system of

"arrangement," or a "partes-system" of from two to ten "parts." (3) Confusions developed as certain classical rhetoricians placed functions of *dispositio* under the canon of *inventio*. (4) In none of the rhetorics studied does the canon of *dispositio* receive the major emphasis. (5) Classical rhetoricians influenced future considerations of *dispositio* through their attacks on manuals that presented oversimplified "partes-systems" as the core of their teaching.

**Clifford, Sylvester. A Study of Individualism as Shown by Analysis of Speeches on Selected Farm Relief Bills in the United States House of Representatives, 1929-1933. U. of Denver.**

The purpose of this study was to discover trends or patterns germane to the doctrine of individualism as shown by the analysis of debates on selected farm relief bills in the House of Representatives of the United States from 1929 through 1933.

The following questions were asked by the researcher at the outset of the study and answered by the data gathered and analyzed. (1) Was rugged individualism rejected by the legislators during this period? (2) Was Hoover's American individualism rejected by the legislators during this period?

The study revealed these questions to be oversimplified, for in a sense both were true and not true. In the sense that there was little acceptance of the doctrines, as such, one might postulate that they were rejected. But in the sense that a change from acceptance to rejection was anticipated, such a postulation could not be made. It would be more accurate to say that there was little tendency for either party to follow the dictates of rugged individualism; that each bill, in turn, represented a further departure from rugged individualism; and that those who upheld individualism usually were urging it upon opponents representing other regions and other parties.

In 1929 there was no open clash. Hoover had declared his policy, and Congress, if it wished a farm bill, was bound to that policy. The Democrats tried to change the Republican bill; but so far as individualism was concerned, as revealed by the direct references, there were from either side only scattered allusions of a sentimental nature to farm life.

In 1930 there was a clash—and despite the confusion and compromise attendant—it was a sharp clash. Should the federal government supply relief by providing food for farmers?

This painful issue was settled by compromise. The Republicans appropriated money to purchase food; in return the Democrats dropped the word "food" from the text of the bill. This revealed an acceptance of social planning, or government participation, but an unwillingness to acknowledge it.

In 1933 the clash was over centralized authority, and the battle raged between a recently defeated Republican minority and a newly elected Democratic congress and president. Desperation and necessity for action prevailed over individualism, conservatism, and political considerations to give Roosevelt and Wallace wartime powers.

What was said about individualism, taken out of context, did not indicate the preponderance of votes for government participation. In 1929 direct references were infrequent and sprinkled over the many aspects of individualism, and were of an emotional nature. In 1929 direct references divided about 50 per cent for and 50 per cent against federal relief, and in 1933 the preponderance of references was against granting extraordinary powers to the executive branch of government.

In 1930 references to government in business almost disappeared, and in 1933 there was almost a total absence of references to the good, independent rural life.

**Cloonan, Father Benignus T. O. R. The Effect of Classical Rhetoric upon Christian Preaching during the First Five Centuries, A. D. Pennsylvania State U.**

Since the earliest century of the Christian era, preachers have been criticized for using rhetorical devices in treating of divine matters. In the first Christian centuries, what was the attitude of the preachers themselves towards the use of these techniques? To what degree did they use rhetorical devices? This dissertation investigates these interrelated matters as they existed during the first five centuries of our era.

Preachers in the initial five centuries sought to teach the truth and to persuade their followers to live by what was good and true, namely the doctrine and moral precepts of Christ. Were these ends best accomplished by a simple, unstudied, unadorned style of oratory, suitable chiefly to teaching, allowing the grace of God and the force of the truths uttered to persuade men's hearts? Or was discourse to be carefully planned, using persua-

sive techniques of any kind, including ornamentation?

The Church, coming into being during the days of the absolute rule of the emperor, was exposed to the stylistic oratory of display. This type of oratory was commonly used because persuasive, and even instructive speaking might easily be considered subversive. The speech to entertain held the oratorical stage during the first centuries of the Christian era, but the early Christians, realizing its inappropriateness in preaching, studiously avoided it.

The earliest followers of Jesus, St. Paul excepted, made little use of rhetoric in preaching. Paul saw the danger of display and opposed its use, although he was so familiar with rhetorical techniques that he used them copiously in his epistles.

The high born converts to Christianity also were fully acquainted with rhetoric, which was the "core curriculum" studied by educated Greeks and Romans. Converts of this class who became clergymen were inclined to use the devices of rhetoric by second nature.

The cessation of the persecution of the Christians in the fourth century gave considerable impetus to the oratory of display in the pulpit. The great preachers of the period, St. John Chrysostom, St. Gregory of Nazianzus, and others dreaded the danger of theatrics. Unhappily, lesser preachers succumbed to the demand for artificiality and theatrics in preaching. Such preaching led to a marked decline in the Eastern Church, though the Western branch, needful of converting the barbarian hordes spreading over their area, managed to avoid extremes in rhetorical artifice.

St. John Chrysostom and St. Augustine of Hippo formulated in writing the philosophy of using rhetoric in preaching. In *De Sacerdotio* John insisted that a priest be skilled in the use of rhetoric but unconcerned over the applause it might provoke in his sermons. In *De Doctrina Christiana* St. Augustine of Hippo recommended the use of rhetoric in preaching, although he reminded the preacher of the need for prayer in all phases of sacred discourse.

It may be concluded from this study that: (1) the Christian leaders did not condemn the use of rhetoric in preaching, but warned against its excessive use, especially in regard to stylistic techniques; and (2) the Fathers, despite their own warnings, used stylistic devices copiously—for the sake of being clear and forceful, not to be ornate.

**Davis, Robert Edward. The Characteristic Parliamentary Practices of the Fourth Party. U. of Illinois.**

In 1880 four men joined together in the British House of Commons for the purpose of stimulating the Conservative opposition, of which they were members, and, ultimately, of accomplishing the downfall of the Liberal government. In addition to the two major political parties of that era, the Conservatives and the Liberals, there was in that House an Irish contingent who considered themselves a third party. Consequently, the small coterie with which this study is concerned adopted the half-serious title of the "Fourth Party."

The four men who comprised the Fourth Party were Lord Randolph Churchill, John Gorst, Henry Drummond Wolff, and Arthur Balfour. Acting as a guerilla force, the Fourth Party hampered and embarrassed the Government and, at the same time, prodded and chaffed the regular Opposition. The Fourth Party was active throughout the second ministry of Gladstone (1880-1885), eventually contributing to the downfall of his government. The purpose of this dissertation is to examine the characteristic parliamentary practices which this small opposition party employed.

The time and circumstances were peculiarly appropriate for the development of a Conservative splinter party. The Conservatives were defeated and disorganized. Their leadership was cautious and ineffective. The Liberal government, on the other hand, was a coalition Government, composed of a number of opposing factions. And the Irish were prepared to assist any faction which might embarrass the Government. Moreover, the issues which confronted that parliament were conducive to divergency. Finally, the characteristics of the members of the Fourth Party were particularly suitable to the formation of a small but effective opposition party.

The Fourth Party's strategical position is summed up in the phrase "Tory Democracy." As Tory Democrats, they supported the most popular ideals of Conservatism and, at the same time, adopted an attitude even more liberal than the Liberal Party on many issues. Thus, the Fourth Party's position was strategically chosen to cause the Government the greatest possible difficulty.

The Fourth Party seems to have practiced two general methods of opposition. They sought to strengthen, or, if necessary, to replace the regular Opposition. Secondly, they endeavored

to split the Liberal majority on a variety of issues—to "divide and conquer."

Perhaps the most characteristic tactics of the Fourth Party were obstruction and the employment of invective and abuse. Prominent among the tactics of the Fourth Party were the following: (1) extended debate and the filibuster; (2) questions designed to initiate debate; (3) dilatory motions; and (4) side issues and parliamentary pitfalls.

The Fourth Party also employed invective and abuse to discredit the ministers and their policy. Moreover, they frequently heaped abuse upon their fellow Conservatives. Among their most characteristic tactics of verbal attack were insinuation, epithet, sarcasm, and irony.

These appear to have been the most characteristic parliamentary practices of the Fourth Party; and the testimony of contemporaries, as well as the prestige they attained, seems to suggest that these practices were not ineffective.

**Dell, George William. An Intensive Rhetorical Analysis of Selected Speeches of Robert Maynard Hutchins: 1940-1955. U. of Southern California.**

This study emphasized the premises discovered in Hutchins' speeches, with a special examination of nine representative addresses. Ancillary investigations included Hutchins' biography, *ethos*, speech preparation, style, organization, delivery, and the types of evidence he used.

Hutchins' speechmaking falls naturally into three time-topic areas: 1939-46, speeches dealing with war and education; 1935-50, speeches stressing education; and 1951-58, speeches covering civil liberties. The premises for each topic are the following:

**War.** (1) We should avoid war until we are forced into it. (2) We must understand, value, and practice the four freedoms. (3) Our alternatives are peace or the death of civilization. (4) Civilization can be saved only by a moral, intellectual, and spiritual revolution. (5) Our fundamental problems are philosophical.

**Civil Liberties.** (1) A university should be a center of independent thought. (2) Professors may engage in legal activities. (3) A Communist should be permitted to teach in a university. (4) The arguments for academic freedom are the same as those for freedom of speech. (5) Tax exemption is designed to aid teaching and research. (6) The greatest aggregation of educational foundations is the press. (7) The First Amendment was designed to protect the content of the press. (8) Differences of opinion



about the Fund for the Republic must result from misinformation. (9) The Fund stands for the principles of the Constitution.

*Education.* (1) We want a rational order in education and politics. (2) Metaphysics, education, morals, and intellect are related. (3) Everything is *not* relative. (4) Universities should be devoted to scholarship, advanced study, and preparation for the learned professions. (5) Every citizen should have a liberal education in proportion to his ability to receive it. (6) General education should be given between the ages of fifteen and twenty. (7) Democratically controlled education is not a means to a different spiritual world.

Hutchins often mentions the need for a "moral, intellectual, and spiritual revolution," but its meaning is not precise in his rhetoric. "Moral" apparently means the practicing of good habits; an "intellectual revolution" implies the wise development of reasoning capacities; and a "spiritual revolution" demands practicing brotherhood.

Hutchins' most important premise is that man is a rational animal; therefore, universities should be centers of independent thought where the search for truth is unimpeded by external pressure.

An independent-thinking professor who is a Communist ought to be allowed to teach in a university. This is Hutchins' most controversial premise. A majority of the people dissent, but a minority of educators and civil libertarians concur.

Hutchins' *ethos* shows brilliance, integrity, and a courageous attempt to improve society. Pragmatists find him irritating, brusque, cryptic, and sometimes arrogant, labeling him a "fascist." His crusading ideas for civil liberty were heavily criticized and seldom practiced. His ideals draw attention to absolute premises derived primarily from Aristotle and Aquinas.

Hutchins' style is clear, appropriate, extremely vivid, and contains excessive irony. His bass voice is an asset, though occasionally monotonous while reading. Illustrations and explanations are his favorite proofs. Typically, Hutchins' rhetoric demonstrates outstanding speechmaking.

Abstracted by FORREST L. SEAL

**DeMougeot, William R. *Argumentation in the National Health Insurance Movement, 1932-1940.* Cornell U.**

The purposes of this study were to explore the argumentation of a social movement and

to increase knowledge about the elements of persuasive effectiveness. Research focused on the period (in the national health insurance movement) from 1932, when the Committee on the Costs of Medical Care published its findings, to 1940 when the Wagner Health Bill was shelved; earlier and later years were examined for purposes of comparison. Arguments drawn from all relevant written and oral discourse of the period were analyzed.

Essentially, the case for national health insurance was as follows: many people do not receive care; medical costs are unevenly distributed among those who do; the fee-for-service system is responsible for these faults; national health insurance will best solve these problems. The negative case was: medical care is of high quality; it is available to all who seek it; national health insurance would adversely affect the quality of care rendered.

As the movement progressed, the affirmative was strengthened by the Roosevelt Administration's support and by defections among American Medical Association members from the official AMA position. Further, doubt was cast on the AMA's case by its want of constructive proposals and by punitive AMA actions against those engaged in pre-payment schemes. The AMA, therefore, shifted to a compromise position, admitting the propriety of publicly supported care for the needy and of certain types of voluntary health insurance. The negative writers and orators were still unable to disprove the need for a change or to prove that political control was as great a danger as they alleged. Thus, the movement for national health insurance nearly succeeded, but the supporters of Wagner's proposal differed on so many matters that Congressional action was delayed. World War II erupted before the bill was perfected and, by diverting attention from it, helped defeat what had apparently been a successful campaign.

The conclusions of the study are: (1) the affirmative case was the more successful because, based largely on immediate needs of the public, it was more acceptable than the negative case, based largely on the medical profession's self-interests; (2) the flaws in the affirmative case stemmed mainly from over-emphasis on economics in interpreting health problems, and the flaws in the negative case were due mainly to omission or distortion of facts; (3) the principal affirmative handicap was disunity, and the negative case was weakened by the negative's intransigency; (4) argumen-

tation was important in determining the course of the movement.

Inferences suggested by the study include the following: (1) a movement's success depends, to a considerable extent, upon the presentation of a rational case; (2) unless a side undertakes a large propaganda campaign, its case must be based on existing conditions; (3) arguments based on fears succeed in inverse relation to the intensity of needs; (4) a vested interest, if threatened, will not benefit by offering compromise; and (5) the side with good evidence should encourage face-to-face debate.

Abstracted by JAMES COLE SKAINE

**Emmel, James Robert. *The Persuasive Techniques of Charles Grandison Finney as a Revivalist and Social Reform Speaker, 1820-1860. Pennsylvania State U.***

The primary purpose of this study was to discover the persuasive techniques used by Charles G. Finney as a revivalist and social reform speaker.

The biographical method was used. An attempt was made to reconstruct Finney's development as a speaker in order to discover the range, extent, and nature of his speaking; to examine the situations in which he spoke; to determine the effects of his speaking; to formulate judgments concerning his methods and effectiveness; and to make an appraisal of the nature, worth, and influence of Finney's preaching.

That Charles G. Finney was persuasive as a revivalist and social reform speaker is evident from the quantity of his speeches, the size of his audiences, and his success in winning converts and influencing the religious and reform atmosphere of his own and later times. From this study certain fundamental conclusions and contributions emerge which show that the persuasive techniques Finney used in his speaking were, on the whole, responsible for his effectiveness:

1. This is the first specific study made of Finney's speaking—more particularly of his persuasiveness.
2. This study compiles, systematizes, dates, and annotates for the first time the speeches, speech outlines, and geographical scope of Finney's speaking itinerary.
3. This study reveals that Finney's greatness emerged, not because he lived at a time when America was ready for another religious awaken-

ing, but because he developed his abilities and techniques to become a persuasive speaker.

4. Finney's persuasiveness was due to his special attention to his lines of argument. He relied primarily on the amplification of ideas through exposition for his logical proof. His emotional proof was at a minimum until he came to the conclusion of his sermons, and then he overwhelmed his audience with emotional proofs which were highly personalized applications of his arguments. He did little to establish ethical proof purposefully, but relied primarily on his own reputation.

Finney's style was one of his strongest persuasive techniques. It was clear, appropriate, and extremely forceful, in spite of his grammatical incorrectness on occasions. His use of figurative language, loaded words, and artistic handling of language were means of deeply impressing his audience.

In matters of memory and delivery Finney was unique for his day. He was one of the first ministers of the American pulpit to preach extempore. He spoke in a conversational manner and dramatized his ideas, using a great variety of vocal qualities and gestures.

Another important persuasive technique Finney used was his keen analysis of his audiences and the adaptation of his subject, his materials, and himself to each audience.

The study concludes that Finney was effective because he understood speech techniques and knew how to apply them.

**Esch, Marvin Leonel. *Student Speaking at the University of Michigan, 1841-1884. U. of Michigan.***

This study is a description and analysis of student public speaking activities in the Literary College of the University of Michigan from 1841 through 1884. Areas of investigation especially considered include the following: (1) the extracurricular activities, including the speaking programs of the literary societies; (2) the co-curricular activities of the commencement and class exhibition programs; and (3) the formal training in rhetorical exercises and public speaking within the English Department.

Extensive extracurricular programs in public speaking were conducted by the literary societies from the 1840's through the 1870's. The Phi Phi Alpha, the Alpha Nu, and the Literary Adelphi were the most popular organizations. During the first twenty-five years most of the students in the Literary College belonged to

one of these groups. The organizations held debates, presented original orations, and read essays from their literary publications at the weekly meetings. In addition, the organizations often held semi-annual public exhibitions. The debating activity of the societies was similar in some respects to that found in inter-collegiate forensics today in terms of the types of debate, the topics selected, and the methods of determining decisions.

The class exhibition and commencement programs afforded the student an unusual opportunity to speak in public. The class exhibitions were public speaking programs presented under the supervision of the faculty. There were two speaking occasions at commencement: (1) the graduating exercises; and (2) the Class Day programs of Commencement Week, at which time students selected by the seniors presented a class history, an oration, and a prophecy. Until 1861 all juniors presented speeches at the exhibitions while all seniors performed in the graduating exercises. The students prepared for their performances through required weekly rhetorical exercises conducted by professors in the Rhetoric and English Language Department. Increased enrollment later made the prevailing policy of student speaking impracticable; therefore, beginning in 1861 the faculty selected the students who were to appear.

Formal training in public speaking at the University of Michigan may be divided into three periods: (1) the Early Period, 1841-52, was characterized by an emphasis upon the traditional rhetorics and classical works; (2) the Middle Period, 1852-67, represented a gradual trend away from the oral aspects of rhetoric in favor of grammar, composition, and English literature; (3) the Later Period, 1867-84, was a time during which speech activities and training declined sharply. Several special courses in public speaking were, however, taught during this forty-four year period, including a course by Erastus O. Haven in 1854 entitled "Elocution," and a course in argumentation and debate taught in the 1870's and early 1880's.

During these decades there were occasions when both students and faculty members strongly recommended that the University establish a chair of elocution. In November 1884, Thomas Clarkson Trueblood began teaching courses in elocution, and in 1888 he was appointed Assistant Professor of Elocution and Oratory.

**Farr, Cleburne Loyd. A Rhetorical Analysis of Selected Addresses of Robert Maynard Hutchins. State U. of Iowa.**

During the 1930's the American educational system was undergoing a struggle for clarification of its aims, procedures, and content. Of numerous programs aimed at solving education's problems, probably the most celebrated was the New Plan of the University of Chicago. Robert Maynard Hutchins was its principal advocate. This study is an analysis of seventeen of Hutchins' major addresses dealing with the changes proposed in the Plan. University records and contemporary news sources were consulted. Materials were also secured through interviews and correspondence with the speaker and his associates. Traditional canons of rhetorical criticism were used as criteria. The report includes chapters on Hutchins' development as a speaker, the historical setting, the audience and occasion, ideas and methods of support, organization, style, preparation and delivery, and effectiveness.

Factors contributing to Hutchins' speaking skill include a studious home environment, a sound foundation in liberal studies, law school training, and experience as a teacher and administrator.

Hutchins' addresses were based upon a philosophy which stressed intellectual effort in education. He believed that emphasis upon athletics, social development, and vocational training had obscured education's true aim, and advocated a curriculum which made more stringent intellectual demands upon students.

Hutchins' ideas were developed by a wide variety of supporting materials. He proceeded chiefly by exposition, typically explaining and arguing a topic simultaneously. His principal form of reasoning was argument from causal relation. He also frequently employed argument from specific instances and the hypothetical enthymeme. He depended to an unusual degree upon his own authority for his evidence. Hutchins' reasoning was usually sound and his conclusions solidly drawn. In refuting opposing contentions, he was adept at showing faulty evidence or unsound reasoning. Principal emotional appeals were to pride, self-interest, and idealism. Chief ethical appeals were indirect references to his experience, judgment, and reasonableness. Emotional and ethical proofs were skillfully blended with logical supports.

Hutchins' organization was clear and well adapted to his material and purpose. He usually

arranged his subject matter in a problem-solution pattern; his introductions and conclusions were brief and well designed to promote acceptance of his ideas. His speeches were unified, coherent, and effectively proportioned. Hutchins' style was clear, succinct, and energetic, marked by simple, direct language, chosen carefully for a precise effect. Short, relatively simple sentences increased the forcefulness of his style. Epigrammatic expressions and a biting wit added interest to his language. His delivery was conservative and somewhat restrained. He customarily remained behind a lectern and gestured little. His voice was good, but his delivery was rather even, without variations for emphasis.

Hutchins' addresses were stimulating and provocative. He stated his beliefs with courage and conviction. The adoption of many of his proposals by the faculty and trustees of the University of Chicago suggests that his speaking was effective. He stirred strong reactions among his listeners. Part of Hutchins' contribution to American education was the spirited discussions he inspired among educators. As a result of his speaking, school men were impelled to examine and rethink their procedures, their curricula, and their theories of teaching and learning; and laymen were made acutely aware of the problems of their schools.

**Hewgill, Murray A. *A Rhetorical Analysis of the Campaign Speaking of G. Mennen Williams, with Emphasis on the 1956 Campaign.* U. of Michigan.**

The purpose of this study was to analyze the public speaking of G. Mennen Williams in his gubernatorial campaigns of 1948 and 1956. Specifically, the aims were (1) to discover the nature of Williams' preparation for political campaigning; (2) to describe the historical environment of his campaigns; (3) to analyze his selection and treatment of campaign issues; (4) to discover the nature of his credibility as a speaker and the characteristics of his speaking skills; and (5) to discover the means of persuasion which he employed in selected speeches.

Williams' campaigns occurred in a period of cultural changes which provided clear-cut issues. The period was one of increases in population, urbanization, industrialization, and the power of labor unions. It was a period of increased governmental services to Michigan residents and of consequent higher taxation. The proposals which Williams made in his campaigns were intimately related to these

economic and social conditions. He proposed actions to relieve the effects of seasonal layoffs and automation in industry. He advocated for Michigan residents such services as farm marketing programs, expanded educational facilities, construction of an arterial highway system, a fair employment practices law, and expansion of the state hospital system. To finance these services he proposed increased corporation taxes rather than higher consumer taxes.

Williams' greatest assets in speech delivery are his physical appearance and his apparently sincere friendliness toward his audience. His bodily activity is restrained, appropriate, and well timed. His voice, although adequate in forcefulness and clarity, possesses a slightly thin, nasal quality.

Williams' speeches follow most of the principles of good communicative usage. The organization usually follows a unified topical or problem-solution pattern. The reasoning in the speeches is based primarily upon three types of supporting material—statistics, specific instances, and quotations. Much of the content of the speeches is related to the desire for material comfort or relief from financial hardships. These appeals appear consistent with Williams' belief that all poverty and misfortune should be relieved. Ethical appeals are found in forty-five per cent of the sentences in the eight speeches. The most frequently used ethical appeals are (1) assertions that the speaker or his opponents possess certain qualities and (2) references to events in which ethical choices were made.

The language of Williams' speeches is characterized by concreteness, clarity, and interest value. By a content analysis procedure it was determined that the average level of abstraction is in the fairly concrete range. Fifty-eight per cent of the sentences in the speeches may be categorized as reports, 32 per cent as inferences, and 5 per cent as judgments, with the remainder unclassified. Figures of speech, although used sparingly, provide clarity and interest value to the language.

**Jensen, J. Vernon. *The Rhetoric of Robert G. Ingersoll and Thomas H. Huxley in Relation to the Conflict between Science and Theology.* U. of Minnesota.**

One of the most intense rhetorical conflicts of the late nineteenth century involved advocates of orthodox theology and those who found in science a basis for attacking this orthodoxy.



Outstanding leaders in the attack on orthodoxy were the English biologist, Thomas H. Huxley (1825-1895), and the American lawyer, politician, and orator, Robert G. Ingersoll (1833-1899). Their effectiveness was due to many factors. Although these two agnostics did not accept the prevailing religious views of their time, they mirrored the fundamental political, economic, social, and moral values of their generation. They produced an enormous amount of written and oral discourse after they were mature in religious views and in rhetorical powers. In addition, both men were aided by helpful personality traits and effective rhetorical attributes.

An analysis of their rhetorical methods reveals significant similarities. Both Huxley and Ingersoll conceived themselves to be in the rhetorical situation of removing a road block (theological orthodoxy) which was standing in the pathway of man, hindering him from utilizing and enjoying certain procedural and substantive ends. The fundamental rhetorical action taking place in this process reflected a dramatic, two-valued alternative, for it was a struggle between the forces of good and evil, with no middle ground. This two-valued orientation, which is basic in the rhetoric of the theologian, was revealed in the construction of figurative dichotomies, in the creation of vivid heroes and villains, in descriptive reactions to the beliefs and actions of the villains and heroes, and in the insistence that a reconciliation between the two forces was impossible. Other strategies basic to the rhetoric of the theologian were also duplicated by the two agnostics. Among these were their depiction of the history and ultimate destiny of the conflict, their dogmatism, their assumption of the stance of inspired messengers and their use of Christian symbolism. Ingersoll more closely duplicated this theological framework than did Huxley.

But within the structure of these basic similarities the two men also displayed noticeable differences. Ingersoll's attack on the road block was mainly a blunt, overwhelming frontal assault, whereas Huxley's was a more subtle flank attack. Ingersoll entered the fray on his own initiative, whereas Huxley was drawn into the battle and engaged in more defending and counterattacking than did Ingersoll. Huxley narrowed the conflict, concentrated on specific areas, and analyzed basic issues more fully and systematically. Huxley was more careful in his preparation, more pre-

cise, accurate, thorough, and better organized. Huxley was more the academician engaged in rhetoric, whereas Ingersoll was the orator engaged in rhetoric.

This study suggests that if a rhetorician is anxious to destroy some entrenched force in a society, it would be well if he were in harmony with the other main values of that society; and if a rhetorician is out of harmony with prevailing concepts, it may be effective to use familiar and accepted rhetorical patterns.

**Kissel, Bernard Charles. A Rhetorical Analysis of Selected Speeches Delivered by Vice-President Richard M. Nixon during the Convention and Presidential Campaign of 1956. U. of Michigan.**

The purpose of this study was to analyze selected speeches presented by Vice-President Richard M. Nixon in the 1956 presidential campaign. Consideration was also given to Nixon's training and early speaking experiences; to economic and political conditions during the year 1956; and to the basic themes or issues recommended by the Republican National Committee and those advanced in San Francisco at the Republican convention.

Nixon's speaking activities in the 1956 campaign were extensive: he delivered 119 formal addresses and a number of informal addresses as he traveled approximately 38,000 miles. The major issues covered in these speeches were peace, prosperity, cost of living, and farm prices. The theme which underscored the majority of Nixon's utterances was the Eisenhower administration's record of accomplishments. A particular feature of Nixon's speaking in this campaign was the emergence of a so-called "new Nixon." The consensus of news commentators was that Nixon was no longer the bombastic, slashing campaigner he had been in previous campaigns. Reporters felt that he had become somewhat subdued and that his attacks on the opposition were more subtle than they had been previously.

From the analysis of the selected speeches, certain rhetorical conclusions were drawn. (1) Information, example, comparison, and contrast were the major forms of support employed. Nixon depended most heavily, however, upon comparison and contrast. (2) Emotional appeals were used extensively, the principal motive appeals being to reputation, loyalty, duty, health, wealth, opportunity, and fair play. (3) Nixon established ethical appeal principally by focusing attention on the probity

of his character and by the establishment of good will with his audience. He associated himself or his message with that which he regarded as virtuous or elevated. In most cases, this association was with Eisenhower. Nixon established good will by adapting his message to each specific audience. Usually he did this by praising the audience or by identifying himself with their problems.

The study also considered Nixon's method of speech preparation, as well as editorial reactions toward him as a speaker. This investigation showed the following: (1) Richard Nixon personally prepared his speeches for the convention and campaign of 1956, basing them on data secured from his staff and the Republican National Committee. (2) Nixon usually delivered his speeches extemporaneously. (3) Most observers concluded that Nixon was an effective campaign speaker in the 1956 presidential election year.

#### **Level, Dale Arthur, Jr. A Case Study of Human Communications in an Urban Bank. Purdue U.**

The purpose of this study was to investigate human communications—primarily oral—in the First National Bank of "Midcity," a midwestern community with a population numbering between 25,000 and 50,000.

The following procedures were used:

1. An employee questionnaire was devised, covering: (1) accuracy of information about bank policies possessed by the employees, (2) employee morale, and (3) communication satisfaction. Forty-nine employees (out of a total population of fifty-four) completed the questionnaire.
2. All important banking situations involving interpersonal communication were observed by the writer.
3. Forty-five employees were interviewed on such topics as channels of communication; means, places, and persons available for expressing complaints; message flow; information about changes in policy; etc.
4. Five of the seven supervisors were interviewed.
5. All five officers were interviewed. Among the topics discussed were the communication aspects of decision making, channels of communication, and methods of "upward" message flow.
6. A written instrument was used as part of the study of the "grapevine."

7. An examination was made of two printed items, the employee handbook and the employee newspaper.

For the purpose of studying the bank's external communications, twenty-five customers of the bank and twenty-one non-customers were interviewed. The writer also observed selected situations involving oral communications between bank personnel and the public.

Data were analyzed in the light of hypotheses derived from contemporary communication theory. Questionnaire data were subjected to correlational and comparative analyses of various kinds; interviews and observational and documentary data were presented, for the most part, in nonquantitative analytical terms.

Among the most important conclusions were the following:

1. Nine hypotheses were postulated concerning basic requirements for effective internal and external communications in a business organization. With one exception, these were confirmed for the First National Bank of "Midcity."
2. The evidence did not substantiate the hypothesis that management must have well-defined communication policies if the internal communication program is to be a reasonably successful one.
3. In spite of a fairly effective communication program, the employees' information about bank practices and policies was only mediocre. There was widespread ignorance, for example, about such matters as insurance benefits.
4. The hypothesis was confirmed that, by and large, employees prefer the oral and more personalized media of communication to written or impersonal forms.
5. Problems in internal communications were apparently most likely to occur in (a) stimulating the "upward" flow of ideas, suggestions, and complaints, (b) handling reprimands and complaints, and (c) appraising job performance.
6. Some commonly accepted assumptions about communication were seriously questioned. For example, a large group of employees depending chiefly upon the grapevine for information seemed to suffer no ill effects so far as information, morale, and communication satisfaction were concerned.
7. No significant correlations were discovered between level of information and employee morale, or between level of information and communication satisfaction. A moderate and statistically significant correlation was found be-

tween communication satisfaction and morale.

8. External communications of the bank, with both customers and non-customers, were found to be excellent.

9. An effective internal communication system is probably prerequisite to, but certainly no guarantee of, business success.

Abstracted by W. CHARLES REDDING

**Lewis, Ralph Loren. The Persuasive Style and Appeals of the Minor Prophets Amos, Hosea, and Micah. U. of Michigan.**

The major objectives of this study were: (1) to identify the dominant stylistic characteristics of the writings of Amos, Hosea, and Micah; (2) to discover the persuasive appeals which arise from the subject matter and style of the three prophets; and (3) to set forth similarities and differences with regard to language choice, sentence structure, and appeal. Stylistic elements were considered under the inclusive headings of (1) clearness, (2) energy, and (3) suggestiveness. The modes of artistic persuasion—logical, emotional, and ethical—were analyzed in each of the three prophetic works. The major appeals employed by the prophets were divided into a positive group containing elements of faith and a negative group based upon some element of fear. While the components of style and appeal are treated individually in this study, all of these elements combined in the total process of persuasion. There was a co-ordination of logic, authority, *ethos*, and emotion, together with the various stylistic characteristics of each prophet.

The analysis of their works revealed that each of the three prophets excelled in one of the three elements of style. Amos excelled in energy and rhythm. He demonstrated the effective use of suspense, surprise, progressive movement, and climax. Hosea's message was strong in suggestiveness. Of the 1,044 images found in the three works, Hosea's book ranks first in each classification of imagery, containing 98 visual, 46 auditory, 55 gustatory, 6 olfactory, 34 tactual, 129 kinaesthetic, and 234 organic images. Hosea's work contains more similes and metaphors than any other Old Testament writing. The book of Micah showed a higher level of clarity than the books of the other two prophets. He used shorter, simpler sentences and employed more direct discourse.

The prophets resorted to strong, frequent, and varied appeals. Negative appeals based upon elements of fear were dominant in each

book. In the speeches of Amos 91.9 per cent of the appeals are negative; in those of Hosea 81.9 per cent are negative; and in those of Micah 71 per cent are negative. The most common negative appeals are guilt, desire for security, and fear of suffering. Positive appeals based upon faith were employed more frequently by Micah than by either Amos or Hosea. In the speeches of Micah 29 per cent of the appeals are positive; in those of Hosea 18.9 per cent are positive; and in those of Amos only 8.9 per cent are positive. In other words, while 71 per cent of Micah's appeals are negative, he employs over three times as many positive appeals as Amos and over two times as many as Hosea.

Although the prophets used negative appeals predominantly, they also proclaimed a strong positive message. Speakers in Biblical days who failed to use negative appeals were called false prophets who spoke "smooth things" of human origin, without regard to the harsher elements of divinely given insight or inspiration. True prophets were generally regarded as persons who combined appeals to faith and to fear with force of reason, personal influence, and vigor of style in order to advance the message of God. The works of Amos, Hosea, and Micah serve as impressive examples of persuasive speech largely because of their intensity, their imagery, and their enduring ideas of justice, loving forgiveness, and mercy.

**Mele, Joseph Charles. A Description and Analysis of the Speaking in the Louisiana Anti-Lottery Movement. Louisiana State U.**

This work is a rhetorical-historical presentation and analysis of the speakers, audiences, occasions, and speeches which made the Louisiana Anti-Lottery Movement successful in spite of overwhelming opposition from a wealthy and politically strong gambling monopoly known as the Louisiana State Lottery Company.

From 1869 through 1892 the Louisiana State Lottery Company was the cause of political unrest in Louisiana. With millions of dollars in assets, this giant gambling monopoly all but controlled the state economically and politically. Its corrupting influence extended to the legislature and courts.

The Lottery Company's charter was to ex-

pire on January 1, 1894; however, the directors of the company attempted to get a twenty-five year renewal.

A storm of protest arose from many of the responsible leaders in the state. By mid-1890 a statewide Anti-Lottery League had been formed. The ensuing political struggle between the Lottery and anti-lottery forces is considered by many historians as one of the greatest controversies ever to confront the people of Louisiana.

While existing histories adequately record the story of the Louisiana Lottery Company, no study is available which analyzes the movement from the rhetorical point of view. This study aims to fill the void, especially in the area of speech analysis.

The study shows that the Anti-Lottery Movement became a springboard from which several state politicians advanced to national prominence. Among these were Edward Douglas White, who later became Chief Justice of the United States Supreme Court, and Governor Murphy Foster and Donelson Caffery, who eventually became United States Senators.

For the sake of brevity, an outline of findings is here enumerated:

1. The best orators in the movement generally had a thorough liberal arts education, which included training in the elements of speaking.
2. Meetings were held throughout Louisiana in a festive atmosphere, with bands, barbecues, and balls used as inducements to draw large audiences.
3. Audiences were highly partisan and active during the speaking events. They encouraged the orators to speak at great length.
4. Debate centered in the issues of the desirability of a lottery, and the need for state revenue.
5. Denunciation of the Lottery by religious orators contributed measurably to the destruction of the Lottery.
6. Since the press supported the Lottery, the anti-Lottery orators became the potent element in the Anti-Lottery Movement.

This study reaffirms the traditional thesis that public speaking is a powerful force in arousing and molding public opinion. It also shows that speaking is important in the democratic process of government, which allows for discussion, debate, and orderly change, according to the wishes of the majority, exercised through a free ballot.

### Olbricht, Thomas H. A Rhetorical Analysis of Representative Homilies of Basil the Great. State U. of Iowa.

The purpose of this dissertation was to study invention, organization, and language in sixteen homilies of Basil the Great, a fourth-century Cappadocian preacher. The texts of the sermons were obtained from Migne's *Patrologiae Graecae*. Traditional rhetorical criteria were employed in the analysis.

Basil had three purposes in these homilies: to explain, to convince, and to persuade. Exposition was primary in the *Hexaemera*; conviction predominated in the sermons on the Trinity; persuasion was emphasized in the homilies on possessions.

In explaining, Basil relied upon vivid description and a multitude of examples, drawn from nature, the Bible, and activities of the people. The examples were well adapted to the experience and interests of the audience.

In arguing, particularly in the homilies on the Trinity, Basil relied heavily upon generalization from Biblical testimony and example. He also employed many apt analogies. Deductive forms were used to a lesser extent. Basil's major premises were widely held ideas, often drawn from the Bible, but were seldom expressed. His minor premises were stated, but usually not established. Chains of reasoning, sometimes complex, also appeared in the homilies. While Basil relied mainly upon the Bible for support, he also used ideas from the writings of the Greek philosophers, especially Plato and Aristotle, usually without giving them credit.

Basil devoted a major portion of his sermons to refuting the arguments of those who differed with him. His principal refutative methods were argument by dilemma and residues. He also attacked vigorously the character and competence of his opponents.

Emotional appeals were used effectively. The major appeals were to shame and anger. The congregations were made to feel shame for their evil actions and anger against the opponents of the doctrines Basil supported. References to love, pity, and similar emotions were used much less frequently.

While personal proof was present in the speeches, Basil did not make a great effort to build audience acceptance. Apparently assuming that he had the support and good will of his listeners, his attacks on his opponents served in a way to enhance his own character. He was



careful to identify himself with his hearers by such devices as the use of "we" and "our."

The homilies were well organized. The introductions were brief, but served their purpose. The bodies normally were organized topically, with the topics often having logical connections. The organization within points, sometimes haphazard, usually was chronological or topical. The brief conclusions were exhortatory. Basil's language, less ornamented than that of many of his contemporaries, was generally clear.

Basil spoke in a difficult time of transition, when Greek thought was being superseded by the ideas of a rising Christendom. He contributed significantly to the formulation and expression of these Christian tenets, and defended them vigorously against traditional Greek and "heretical" Christian thinking. Thoroughly trained in rhetoric and broadly read in Greek and Christian literature, he was well fitted to take leadership in gaining acceptance of the new Christian concepts. The author concludes that Basil was an able speaker.

**Olson, Donald Orrin. The Debate in Congress on the Kansas-Nebraska Bill: A Study in Persuasion. U. of Wisconsin.**

The major problem in this study was to find the various means of persuasion used in the debate in Congress on the Kansas-Nebraska Bill. More specifically, the following questions were raised: (1) Who was being persuaded? (2) Of what were they being persuaded? (3) What means of persuasion were used? (4) Did any other influences develop that could be used to pass or kill the bill?

The primary data for the thesis were found in the *Congressional Globe* and the *Appendix to the Congressional Globe* for 1854. These sources recorded the 137 speeches of the debate. Newspapers of the period representing various sections of the country and various points of view concerning the debate, as well as Senator Douglas' personal papers, were also consulted.

For purposes of this study, the following definition of persuasion was used: Persuasion is any oral or written method of influencing a listener's or reader's thoughts and actions. The word "reader" was included in this definition because much of the persuasion was carried on by newspapers and petitions, and many of the speeches were published and read by the constituents at home.

After analyzing the data, the following

answers were offered to the major questions raised in the study:

The many changes in the Kansas-Nebraska Bill, the newspaper attacks on its advocates, and the many petitions from legislatures and special interest groups were attempts to influence the votes of the legislators. The repetitiousness of the speeches and the numerous apologies that were made for delivering them, indicate that many of the speeches were directed at the voting public.

Congressmen were urged to pass or kill the bill and to forgive the speaker for giving the speech. The voters were persuaded that their congressmen were on the job and were looking after the interests of their constituents. The repeated detailed histories of slavery and the Missouri Compromise tended to impress voters with the knowledge possessed by their congressmen.

There were many evidences of ethical and emotional proofs. Arguments were analyzed for relevancy and method of development. The refutation offered by the opposition was considered, and the strength of each argument was evaluated. Appeals to witnesses, coercion by the Democratic party, and petitions were examples of inartistic proofs.

The following influences developed outside the debate to aid in passing or killing the Kansas-Nebraska Bill. Changes in the text made it acceptable to Southerners. Stalling tactics in both houses could have prevented final consideration. Parliamentary strategy was used by both the advocates and the opposition. Newspapers and petitions exerted a strong influence. All of these were important, but party pressure was the deciding factor in the passage of the bill.

**Parker, Charles A. A Study of the Preaching at the Ocean Grove, New Jersey, Camp Meeting, 1870-1900. Louisiana State U.**

The purpose of this study was to describe, report, and evaluate trends in the preaching at Ocean Grove Camp Meeting, New Jersey, from its inception in 1870 until 1900. The study traces the origin and development of the camp meeting from a frontier revival to a vacation camp meeting of the post-Civil War period. It reconstructs the physical setting for public speaking, analyzes audiences, identifies preachers and discusses over-all characteristics of the preaching.

Congregations at Ocean Grove camp meetings numbered from 2,000 to 14,000. They

assembled three times daily, for ten consecutive days. Although persons from all parts of the United States and from foreign lands attended, most came from the urban areas of the Middle Atlantic states. Audiences consisted of all ages, many denominations, several races, varied economic and social levels, and often a majority of women.

Methodist bishops, educators, ministers, and evangelists, as well as representatives of other denominations, preached at the services. Speakers were invited or were selected from the hundreds of clergymen already on the grounds. Manuscript delivery was common, but extemporaneous speaking predominated.

Analysis of 576 sermons synopses reveals three basic purposes or themes: entire sanctification or holiness, salvation, and inspiration.

Based upon five major premises, the sermons concerning holiness had similar lines of argument, but utilized the following six common arguments to support the doctrine: (1) sanctification cleanses from the effect of Adam's original sin; (2) sanctification tends to keep one from further sinning; (3) sanctification inspires fearlessness; (4) the sanctified possess special powers; (5) scholarly knowledge is not necessary to understand God; and (6) people are lax in seeking entire sanctification.

Salvation preaching sprang from five basic assumptions and followed four major argumentative lines: procrastination, judgment and punishment, faith, and the exposition of God's plan of salvation.

Inspirational sermons emanated from one broad and six specific premises and used six chains of argument: Christ's dominance, the advance of Christianity, reaffirmation of faith, application of Christian principles, the lives of saints, and regeneration.

Results of the preaching on entire sanctification and on salvation were probably insignificant, primarily because of the type of audience, and because of suppressing environmental conditions. Inspirational sermons, however, were probably more successful.

Three conclusions are suggested by the study. First, the preaching was highly popular because it was limited largely to the presentation of fundamental religious themes or conservative defenses against liberal theological thought. Second, the cultural and theological program at the post-Civil War religious resort actually constituted a summer-long camp meeting, of which the annual ten day campaign was but a part. Third, the vacation camp meeting of this

period was distinctly different from the camp meetings held in the early decades of the nineteenth century. Convenient, orderly, comfortable, but generally inspiring services made it a sophisticated, ritualized form of the original camp meeting.

#### **Pomeroy, Ralph Stanley. Ralph Waldo Emerson as a Public Speaker. Stanford U.**

This study attempts to determine why Emerson's contemporaries considered him an outstanding speaker. It centers in available audience criticisms of twenty speeches. Through an analysis of these criticisms, it seeks to discover Emerson's characteristic modes of oral appeal and to arrive at an appraisal of his speaking abilities. Available testimony indicates that Emerson's contemporaries held predominantly favorable opinions regarding his abilities and achievements as a speaker. What were their probable standards of speech appraisal? Would such standards, applied to Emerson's speaking, be likely to lead to a responsible critical estimate? To what extent did his characteristic modes of oral appeal predispose his audiences toward accepting his ideas? These and related questions form the problem with which this investigation deals.

In attempting to determine why Emerson's contemporaries considered him an outstanding speaker, this investigation proceeds as follows:

Chapter I presents a brief sketch of Emerson's life, a discussion of his rhetorical background and training (which includes consideration of the early influences of Everett, William Ellery Channing, and Webster), and a description of the criteria used in selecting the speeches to be analyzed.

Chapter II surveys Emerson's preaching. It presents a description of his typical sermon audiences, a discussion of his method of sermon preparation, and critical analyses of seven sermons. These include "Pray without Ceasing," "On Showing Piety at Home," "Summer," "A Feast of Remembrance," "The Ministry: A Year's Retrospect," "Trust Yourself," and "The Lord's Supper."

Chapter III deals with Emerson's lyceum lecturing. It presents a description of his typical lyceum audiences, a discussion of his method of lecture preparation, and critical analyses of five lectures. These include "Prudence," "Heroism," "Love," "The Conservative," and "The Young American."

Chapter IV reviews Emerson's epideictic speaking. It presents critical analyses of eight oc-

casional addresses. These include "Historical Discourse at Concord," "The American Scholar," "The Divinity School Address," "Literary Ethics," "Concord Address on the Fugitive Slave Law," "New York City Address on the Fugitive Slave Law," "Speech at the Celebration of the Burns Centenary," and "Abraham Lincoln: Remarks at the Funeral Services at Concord."

Chapter V summarizes the findings and offers an appraisal of Emerson's speaking. From this appraisal it is concluded that Emerson's contemporaries considered him an outstanding speaker primarily (1) for his skill in invention, particularly his use of ethical proof, emotional proof, and argument by example; (2) for his versatility of style, especially his use of sentence contrast, figurative language, and conciseness of statement; and (3) for his "platform presence," vocal quality, and fluency of delivery.

An appendix presents a chronological outline of Emerson's speaking activities from 1826 to 1881.

**Ried, Paul Eugene. The Philosophy of American Rhetoric as It Developed in the Boylston Chair of Rhetoric and Oratory at Harvard University. Ohio State U.**

The Boylston Chair of Rhetoric and Oratory at Harvard University was established in 1806 as a result of the bequest of Nicholas Boylston, Esq. The development of the philosophy of rhetoric in the Boylston Chair was characterized by a lack of consistency. This was apparent after a detailed analysis of the rhetorics of John Quincy Adams, Joseph McKean, Edward Tyrrel Channing, and Adams Sherman Hill, and after an investigation into the interests of six other holders of the Chair who did not publish a "rhetoric" in organized form.

Emphasis shifted from oral to written communication, from invention to grammar and style, and from classical rhetoric to modern poetics. These changes in emphasis over a period of 153 years resulted because each occupant of the Chair defined rhetoric in accordance with his own interests.

The interests and educational backgrounds of John Quincy Adams (1806-1809) and Joseph McKean (1809-1818) were such that the original rules for the Chair, which were based on John Ward's conception of the classical rhetoric, were amenable to their point of view.

Edward Tyrrel Channing (1819-1851) de-

veloped his definition of rhetoric to include his basic interest in writing. This led to an emphasis on written communication and to a neglect of the spoken word.

Francis J. Child (1851-1876) did not try to fit his definition of rhetoric into the original rules of his office. He changed the name of his course from Lectures on Rhetoric and Oratory to Lectures on Rhetoric and English Composition, and devoted his energies to philology, specifically work in English and Scottish ballads.

Adams Sherman Hill (1876-1904) redefined rhetoric, eliminating all of the classical canons except the one pertaining to his particular interest—style in written composition. He defined rhetoric as grammar, and his standard for judgment was correctness.

Le Baron Russell Briggs (1904-1925), who received his early training under Hill, was content to build his teachings on the precedent established by Hill. Charles Townsend Copeland (1925-1928) made his name in oral reading and continued for his three years in the Chair to teach literature through oral interpretation.

The last three occupants of the Chair, Robert S. Hillyer (1937-1944), Theodore Spencer (1946-1949), and the present incumbent, Archibald MacLeish (1949- ), have defined their function as Boylston Professor in terms of poetry.

Two specific attempts have been made by the administration of Harvard to restrict the work of the Boylston Professors. The first attempt to prescribe was embodied in the original code of rules for the Chair, written by Eliphalet Pearson in 1804. Gradually these rules were forgotten. President Eliot made a second attempt to control teaching in the Boylston Chair. Eliot's changes in policy were not permanent.

The Boylston Chair set the pace for education in rhetoric on a national basis until 1900. In so far as recent speech education is concerned, Harvard's direct influence through the Boylston Chair has been negligible.

**Roberts, Mary Margaret. The New York Legislative Campaign Speaking of Governor Charles Evans Hughes, 1907-1910. Louisiana State U.**

This study is a rhetorical analysis of Charles Evans Hughes's three major legislative campaigns as governor of New York from 1907 to 1910.

Elected as the people's champion against

special interests after his successful gas and life insurance investigations of 1905 and 1906, he sought to effect Progressive reforms. When the leaders of his party opposed the measures, he appealed to the people for support.

This study analyzes Hughes's rhetorical enterprise as exemplified by the campaigns to obtain legislation for three purposes: (1) to establish state public utilities regulation, (2) to implement anti-racetrack gambling laws, and (3) to institute direct primaries. Chapter I considers his qualifications for leadership through speech. Chapter II develops the climate of the times in which he spoke. Chapter III discusses his philosophy of government. Chapters IV, V, and VI analyze his speech methods. Chapter VII appraises his influence as a speaker.

Fifteen speeches selected for their special importance form the basis for a detailed analysis of the campaigns. The following factors receive special attention: the nature of the respective political-rhetorical problems, the provisions of the bills, the characteristics of the occasions, the arguments and evidence, the emotional and ethical appeals, organization, style, and effect.

The Hughes Papers in the Manuscripts Division of the Library of Congress furnished valuable source material, including Hughes's "Biographical Notes," documents, correspondence, yearbooks, scrapbooks, newspaper and magazine articles, an address file, and Henry C. Beerits' memoranda summaries. The New York Public Library was the source of the following: (1) the private papers of George C. Agnew, a sponsor of the anti-racetrack gambling bills; (2) the Hughes collection, consisting of the Governor's speeches and of correspondence and printed material on campaign issues; and (3) the Fuller collection of several hundred scrapbooks of newspaper clippings.

Hughes made important use of ethical proof, reinforcing the confidence the people felt in him because of his antecedent reputation with direct ethical appeals in his speeches. Since he developed his reputation and his appeals at the expense of the party leaders, he alienated the "bosses."

Combining his strong ethical appeal with powerful logical and worthy emotional appeals, he obtained passage of the public utilities and anti-racetrack gambling bills; he contributed to eventual acceptance of the principle of direct nominations. He won so much support for his political philosophy of efficient, responsible, "unbossed" government through en-

lightened public opinion that several subsequent governors of New York and other states imitated his approach. He is credited with achieving a long-range effect upon state government in the direction of increased efficiency and enlarged executive responsibility.

While Hughes did not produce speeches of great individual artistic merit, he did develop an impressive case for his philosophy of government. Thus he helped to reveal the significant role speechmaking can play in the historical process. He demonstrated that public opinion can influence state government when an able governor, skilled in speaking, chooses to enlighten and to appeal directly to the voters.

#### **Shapiro, Maude S. A Rhetorical Critical Analysis of Lecturing of Maria Louise Sanford. U. of Minnesota.**

Maria Louise Sanford lived from December 19, 1837 to April 21, 1920. During these eighty-three years American culture underwent many changes, not least of which was the changed role of women. This is exemplified by Maria Sanford. She is a transitional figure spanning the years during which women rose to positions of influence.

Earnest J. Wrage and other authorities in the field of rhetorical criticism contend that the lecturing of a public speaker provides an index to man's "values and goals." This is demonstrated by Maria L. Sanford. In effect, an examination of her lecturing reveals facets of the social and intellectual history of the years during which she lived.

Maria Sanford was an educator for fifty-four years. After teaching in the grade schools of Connecticut and Pennsylvania, in 1870 she became professor of history at Swarthmore College. In 1880 she came to the University of Minnesota, where she remained for twenty-nine years. As professor of rhetoric and elocution, she was the first woman professor at the University of Minnesota.

Beginning with addresses to teachers' institutes early in her career, increasingly she spoke to groups of many sorts. In her Minnesota period she addressed not only teachers' but farmers' institutes, women's clubs, university extension groups, and normal and grade school audiences. She also did considerable pulpit preaching. Extensive as was her earlier speaking, it was in the eleven years following her retirement from the University of Minnesota



in 1909 that Miss Sanford achieved national distinction as a lecturer.

Initially known as a speaker on the arts and on manners and morals—both areas reflecting particular stages of American culture—she added subjects of a semi-religious nature, such as her "Beauties of the Bible" lecture. In addition, she continued to preach widely, both in her own church, the Congregationalist, and in other churches.

**Shaw, Horace J. A Rhetorical Analysis of the Speaking of Mrs. Ellen G. White, a Pioneer Leader and Spokeswoman of the Seventh-Day Adventist Church. Michigan State U.**

This study examines the speaking practices of Mrs. Ellen G. White and the responses secured by her as a speaker-leader. Subsidiary purposes seek (1) to place her within her church and among other feminine speakers; (2) to provide further research materials in the field of homiletics; (3) to present the texts and topics of her discourses; (4) to prepare chronological, geographical, and topical listings of her discourses; (5) to survey the living persons who heard her speak, with a view to classifying and preserving their comments.

Chapter I surveys Mrs. White's life, spanning the years 1827-1915, traces the circumstances in which she was raised, and points out the contributions she made during her years of public speaking. Chapter II examines the intellectual currents of her day, and her relationship to many of the reform movements. Chapter III shows Mrs. White's role as spokeswoman for a minority group which became a world-wide denomination. Chapter IV deals with her health and temperance speaking. Chapter V with 279 faith and "living" discourses, and Chapter VI with 166 discourses that relate to Mrs. White's promotion of church-sponsored activities. Chapter VII analyzes Mrs. White's delivery. (To aid in evaluating her delivery, the responses of 367 people who heard her speak were utilized.) Chapter VIII seeks to determine Mrs. White's effectiveness by analyzing the 367 responses and other source materials. Chapter IX provides a summary and statement of conclusions.

This study of 465 discourses which Mrs. White presented eighty-two known cities in ten countries on three continents suggests certain conclusions:

1. In invention, Mrs. White developed ideas;

mainly admonitory in nature, that depended little upon elaborate processes of reasoning. In exposition she used chiefly explanation. For confirmation she frequently used Biblical examples, cause to effect reasoning, and reasoning by analogy. Her ethical appeal was enhanced by her generally accepted designation as an appointed "messenger." In her pathetic proofs she was sensitive to her listeners' emotions and appealed to most of the impelling motives.

2. In arrangement, Mrs. White evidenced no restraints imposed by preplanned discourse outlines. Her sequence of ideas follows a pattern of one idea growing out of another. Formally stated main or sub-headings are absent.

3. In style, Mrs. White used more than the usual amount of restatement to achieve both clarity and force. Through all aspects of her speaking, simplicity is the one common denominator.

4. In delivery, Mrs. White's philosophy of speech paralleled, in large measure, her own practice.

5. Mrs. White achieved both immediate and long-term effectiveness. The immediate responses were characterized by respectful listener attitudes of awe and silence; by verbal responses that included testimonies of confession and personal intention, and frequent rejoinders of agreement expressed with hearty "Amen's"; by physical responses of rising and going forward, not infrequently amid tears and weeping. These immediate audience responses often had significant carry-over values through the years.

6. Perhaps the principal factor in Mrs. White's persuasive power resided not so much in rhetorical skill, as in her *ethos*. To her hearers and to herself she was inspired of God. The truth of her past utterances was so fully proved by succeeding events that the people of her church, as well as others, viewed her with great respect, eagerness, and concern. In this way, at least, she was unique as a speaker, and the effects of her speaking were unusual.

**Shirley, Franklin Ray. The Rhetoric of Zebulon B. Vance: Tarheel Spokesman. U. of Florida.**

The purpose of this study was to give a chronological view of the public speaking of Zebulon B. Vance, one of North Carolina's favorite sons and most popular orator, and to

make an analysis and evaluation of the effectiveness of his speaking. After investigating his background and training, consideration was given to his speaking as a youthful politician and lawyer, a Civil War governor, a candidate in two gubernatorial campaigns, a leader in the post-war period, a third-term governor, and an occasional speaker and lecturer. Representative speeches were selected from each of these periods for analysis and evaluation.

From his family Vance inherited intelligence and acquired a good character. Although his education was meager, the little he received included speech training. Washington College, which he attended for one year, required him to declaim each week in a style free of ornamentation and slovenliness. At the University of North Carolina, where he spent one year studying law and classical subjects, he received training in rhetoric and logic.

Vance's forte was his stump speaking. His early political addresses demonstrated wit, humor, and a boisterous eloquence that was appreciated by the unlettered farmers comprising his audiences. His chief weakness as a young campaign speaker was his impulsive nature, which often caused him to respond without tact or judgment to an opponent's charges. This impetuosity may be attributed to his immaturity since he was only twenty-four years old during his first campaign. In later years he demonstrated remarkable control in some extremely bitter debates.

While Vance sometimes read his speeches from manuscript or spoke impromptu, his most significant speeches were delivered extemporaneously. His speeches in the Senate and his popular lectures were usually extemporaneous, while his speeches on the hustings were almost entirely impromptu. His principal addresses were prepared with great care and studied thoroughly for delivery.

In their over-all development Vance's speeches were well organized and substantially supported. His favorite supporting materials were testimony, statistics, illustrations, and specific instances. Although Vance used logical supports, he constantly sought to win response through motive appeals. He also used ethical appeals to good advantage. Humor was his chief method of gaining a favorable response from his audiences. Sometimes he showed poor taste in using vulgar, dirty, and common language, but his use of the language of the street was a means to an end.

Vance's subjects were varied, but whatever the issue he was first, last, and always a North Carolinian. He is not recognized as one of America's great orators, but he will always be considered North Carolina's greatest. If his speaking is measured by the honors bestowed upon him by his state, and by the number of speeches he made over a period of forty years of public service, 1854 to 1894, he must be ranked high among Southern orators.

#### **Stevens, Walter W. A Study of Lewis Cass and His United States Senate Speeches on Popular Sovereignty. U. of Michigan.**

This study is a description and analysis of the public speaking of Lewis Cass in the United States Senate as manifested in his speeches dealing with the doctrine of popular sovereignty. Specifically, the study consists of (1) a biographical sketch of Cass; (2) an investigation of the principal of popular sovereignty; (3) a rhetorical analysis of the popular sovereignty speeches Cass presented in the Senate; and (4) a report of the response to his speeches as revealed by views expressed by his contemporaries and others.

Lewis Cass distinguished himself as governor of Michigan Territory from 1813 to 1831, as Secretary of War (1831-36), and later as minister to France (1836-42). In 1848 Cass was unsuccessful as the Democratic candidate for the presidency. After serving two terms in the United States Senate (1845-1857), the Michigan statesman held the office of Secretary of State under Buchanan until his retirement in 1861.

The conclusions drawn from this study are as follows:

Popular sovereignty was the major political thesis expressed by Cass during his Senate career. Although the doctrine can be traced back as far as the American colonial period, it was Cass who first clearly and formally introduced it as an active political principle in American government with respect to the slavery issue. The popular sovereignty speeches of Cass followed a topical pattern of organization and were developed inductively with a wide variety of supporting materials, the most prominent of which was the citation of authority. Cass generally employed a brief statement-of-purpose type of introduction and a carefully planned, mildly emotional conclusion. The techniques of refutation which Cass used most often were overwhelming evidence and the authority of the Constitution. He also

relied upon definition, lack of need, repudiation and dismissal, comparison and contrast, and *reductio ad absurdum*. Admission, sarcasm, surprise, and amazement received limited use.

Cass avoided intensely emotional persuasion in his Senate addresses dealing with popular sovereignty. The emotional appeals most common to his speeches were to security, brotherhood, justice, esteem, patriotism, and religion. The entreaties to patriotism and religion were by far the most numerous. The persuasive force exerted by Cass's personality and character was enhanced by his honesty and his effectiveness in man-to-man relationships. His colorless public personality and his ambition, however, worked against him.

Although Cass displayed moderation in both style and delivery in his Senate speeches, he was capable of considerable embellishment in ceremonial addresses presented outside the Senate. Cass, who was elderly and physically unattractive by the time he reached the Senate, usually delivered his speeches in an unenthusiastic manner.

The Michigan statesman managed to get a favorable response to his doctrine of popular sovereignty in the Senate in 1854, only to see it fail when it was put to the test in the territory of Kansas.

**Teabeau, Hazel McDaniel. Wilberforce's Speeches on the Abolition of the Slave Trade. U. of Missouri.**

For forty-five years Wilberforce was a distinguished member of the House of Commons. His great gift to posterity was his twenty-year struggle to abolish the British slave trade. This study investigates his means of persuasion and explores the historical, political, and social forces that produced him, his speeches, and his audience.

Living through two generations of important political events, Wilberforce spoke on the massive issues engaging the Commons. "Of all the men I ever knew," said Pitt, "Wilberforce has the greatest natural eloquence." This eloquence he cultivated through rhetorical studies—especially the reading of Cicero—adapting theory to the requirements of the Commons. He studied all available materials on the slave trade, and was fortunate in having allies to assist his preparation.

Noted for gaiety, wit, and sparkling conver-

sation, Wilberforce spoke extemporaneously in the cadences of familiar conversation—sustained, however, and elevated. He had an uncommonly beautiful voice of extraordinary compass for so frail a man. Described as diminutive, "a shrimp," "a good bodkin," he possessed not a single handsome feature; yet when stirred to impassioned utterance he "overcame his grotesque appearance."

Wilberforce's words flowed gracefully with unstudied ease: impassioned, vehement; resolute, confident; conciliatory, condemnatory; restrained and dignified, with occasional glints of wit, humor, and irony. He used all the means of persuasion, "knocking at every door," as Burke said. Speaking to convince his hearers that the slave trade violated the principles of justice, humanity, and religion, he based his arguments upon fact, informed opinion, and reasoned probability. He appealed to fear, shame, guilt; to British love of justice, national pride, honor; common sense, personal integrity; compassion, indignation, religion.

With "delicate yet penetrating and microscopic insight into character," Wilberforce comprehended, as if by intuition, remote relations, anticipating distant results with "a pre-science impossible to ordinary minds." True eloquence, he said, was attained by employing one's talents "to the glory of God, and the good of man." Referred to as "the conscience of the nation," Wilberforce was directed by high ethical principles. His judgment carried great weight in the Commons, but, said Southey, it "was by no means commensurate with the weight with which his opinion came to the public—that being greater than that of any other individual."

Wilberforce showed amazing persistence in his fight against the slave trade. Year after year he met disappointment in one House or the other. He bore calumny and disappointment with apparent stoicism, and only in his diary and journal, and in letters to intimates, did he confess that "the damp stuck deep in my heart." With moral resilience he steadied himself for the next assault. "We are apt petulantly to express our wonder that so much exertion should be necessary to suppress such flagrant injustice," wrote MacIntosh. "The more just reflection will be, that a short period of the short life of one man is, well and wisely directed, sufficient to remedy the misery of millions for ages."

**Townsend, Patricia Ann. The Effect of Age and Socio-Economic Status on Audience Reaction to Two Bell Telephone Speeches. U. of Wisconsin.**

The purpose of this thesis was to study the effect of age and socio-economic status on audience reactions to two Bell Telephone public relations speeches. The data for this and a companion study were gathered in an experiment conducted co-operatively by the Wisconsin Telephone Company, the American Telephone and Telegraph Company, and the University of Wisconsin from November 1956 to March 1957. This thesis analyzed the data in terms of individual scores; the other study, in terms of audience scores.

The subjects were adult women, primarily housewives, belonging to one of the eighteen women's clubs to which one of the two speeches was given as a regular club program.

The two speeches, developed by the Wisconsin Telephone Company, differed in content, use of persuasion, and use of interest devices. "Dial F for Future" discussed three new developments sponsored by the company, used less direct persuasion, and depended primarily upon novelty for interest. "It's Greener on the Other Side" compared the lives of the homemaker and business woman, used more direct persuasion, and depended primarily on familiarity for interest.

In this study the subjects were placed in groups, depending upon (1) the speech heard, (2) age, and (3) socio-economic status. The subjects were divided into two age groups, 44 and under, and 45 and over. Socio-economic status was determined by the occupation of the head of the household; the classifications were white collar and blue collar.

Audience reactions to the speeches were measured in three ways: attitude, by the Bell Company Attitude Index; interest, by the Wisconsin Sequential Sampling Audience Analyzer; and information, by a multiple-choice test. Both the attitude and information tests were contained on the same pre- and post-speech questionnaire. Information about individual audience members was obtained from a personal data sheet.

The statistical technique used for each of the groups of measurements was an analysis of variance.

The important findings are:

*Attitude.* (1) For the white collar group, "Greener" was more effective ( $p = .05$ ) in creating a more favorable attitude than "Dial F."

"Dial F" was more effective for the blue collar than the white collar group. (2) Both speeches produced favorable changes ( $p = .01$ ) in attitude. (3) There were differences ( $p = .01$ ) in the reactions of the audience members.

*Interest.* (1) "Dial F" was more interesting ( $p = .01$ ) to all groups than "Greener." (2) Subjects in the blue collar group registered a higher degree of interest ( $p = .01$ ) regardless of which of the two speeches they heard. (3) There was a difference ( $p = .01$ ) in the reactions of the two age groups to the two speeches. While the age group 44 and under was slightly more interested in "Dial F" than in "Greener," the age group 45 and over showed even more interest in "Dial F" and even less in "Greener."

*Information Gain.* The 44 and under age group showed greater information gain for both speeches; however, the differences between the two groups were more marked ( $p = .05$ ) in "Greener" than in "Dial F."

**Whited, H. Vaughn. A Rhetorical Analysis of the Published Sermons Preached by John Wesley at Oxford University. U. of Michigan.**

If the preaching of John Wesley was as effective as many reports indicate, his sermons are worthy of examination. The central purpose of this study was to add to the existing knowledge of Wesley's theology by analyzing a number of his sermons from the standpoint of his rhetorical practices. The selection of working samples was based mainly on his close and extended association with Oxford University.

The problem of the study was threefold: (1) to analyze five selected sermons according to rhetorical principles; (2) to summarize Wesley's theories and practices of delivery; and (3) to present helpful background and biographical data.

The first five chapters of the dissertation contain the analyses of the published sermons that Wesley preached at Oxford University from 1733 to 1744. First, the arrangement of the ideas of each sermon is treated generally, noteworthy traits of order are cited, a brief outline of the sermon is given, and the arrangement within the various parts of the sermon is discussed. Second, the invention of ideas is analyzed (1) by seeking the basic sources of Wesley's concepts through a study of his reading matter and activities, and (2) by citing the various modes of proof that are used: logical, pathetic, and ethical. Wesley's literary style is given perspective by a brief treatment of



eighteenth-century English prose style and a review of his own stylistic theories and practices. The style of each sermon is classified, outstanding composition traits are cited, and the language is examined.

Delivery is treated in Chapter VI: first, by tracing the origin of the ideas in Wesley's *Directions Concerning Pronunciation and Gesture*; and second, by discussing his principal points of emphasis, voice and gesture. His personal appearance and characteristics are described, and his preaching is compared with that of his colleague George Whitefield.

Several rhetorical traits are noticeable in Wesley's university sermons: dialectics, fatalism, exposition, empirical reasoning, and criticism. The arrangement of ideas is classically simple, with some emotional appeals used in the conclusions. Distribution of material is inconsistent, and is adapted to individual subjects and purposes. The ideas used in the sermons follow the central theme of salvation, and are not original; they mainly issue from Wesley's favorite religious authors and from Scripture. Quotations from more than two-thirds of the books of the Bible dominate the sermon texts. Most of these excerpts are from the New Testament, especially from the Paulinian writings. All of the Aristotelian modes of proof are used in varying degrees. Logic is the appeal most used, and emotional appeals are increasingly employed as Wesley becomes personally involved with his subjects.

The literary style of Wesley's university sermons is plain, simple, and precise. He particularly strives for clarity of meaning by careful word choice and lengthy explanation. Certain compositional traits are common to the sermons. Among these are the use of connected series, rhetorical questions, and hypothetical figures. The strongest stylistic qualities are description and exposition; pure embellishment is used only to support reason. Wesley was an example of his theories on delivery. He instructed his lay-preachers both personally and through his book on rhetoric. Most reports agree that his own manner of delivery was straightforward, forceful, and compelling.

**Williams, Jamye Coleman. A Rhetorical Analysis of Thurgood Marshall's Arguments before the Supreme Court in the Public School Segregation Controversy. Ohio State U.**

Advocates from time immemorial have tried to change men's minds by logical, ethical, and

emotional appeals. In this study an attempt is made to discover the appeals Thurgood Marshall used on December 7 and 8, 1953, before the Supreme Court of the United States in the case of *Brown v. Board of Education*. The case involved the question of whether public school segregation violates the Fourteenth Amendment of the Constitution. Thurgood Marshall, chief counsel for the National Association for the Advancement of Colored People, was one of the lawyers who represented the plaintiffs and sought to establish the unconstitutionality of school segregation. Selection of Mr. Marshall does not indicate that the other attorneys associated with him did not contribute immeasurably to the final outcome of the case. Thurgood Marshall, whose name is synonymous with the NAACP's fight for the Negro's civil rights, is actually a symbol for the entire legal team.

The method used in the study is based chiefly on Aristotelian standards, modified by the criteria of effective advocacy. The specific type of criticism is judicial.

Although Mr. Marshall commands respect as a man of probity, and displays ability as a user of emotional appeals, he relied in this case on the logical approach to convince the judges. This study consists of an analysis of the brief and the oral argument of *Brown v. Board of Education* to determine Marshall's persuasive techniques. The brief, which lays the foundation for the oral argument, is analyzed according to the criteria of brief-making. The canons of classical rhetoric—invention, arrangement, style, and delivery—are the bases used in evaluating the oral argument.

The appraisal of Thurgood Marshall's arguments from a rhetorical point of view indicates that the greatest contributory factor to the success of the case was Marshall's skillful use of inventive resources. His thorough preparation for and knowledge of the case is demonstrated through the convincing soundness of his arguments and his refutation of the claims of the opposition. Mr. Marshall's ability to think clearly and quickly, and to reason cogently and closely, were decided advantages. He not only was adept at answering the questions of the Justices, but often anticipated their queries.

Marshall's training in public speaking and his experience in debate gave him a sound rhetorical background. The simplicity and informality of his style and the dignity and restraint of his delivery made for both clearness

and appropriateness. Thurgood Marshall's earnestness, sincerity, and dedication to duty mark him as a man of character and goodwill. As a civil rights lawyer, his wholehearted belief in the Constitution is the cornerstone of his legal philosophy.

Since, to some extent, the effectiveness of a speech is determined by the decision of the judges, the study concludes that Thurgood Marshall's forensic efforts were successful. An attempt is made to give some of the major consequences of the Supreme Court decision of May 17, 1954, which declares that segregation in public education violates the Fourteenth Amendment of the Constitution.

**Windes, Russel Rayl, Jr. *The Speech-Making of Adlai E. Stevenson in the 1956 Presidential Campaign.* Northwestern U.**

This study was undertaken in order to achieve a better understanding of the public address of Adlai E. Stevenson in the 1956 presidential campaign. To this end it included a study of the speaker, the campaign, and the candidate's speech staff, as well as a rhetorical analysis of certain of Stevenson's campaign speeches.

Chapter I analyzes the importance of public address in shaping Stevenson's political career. The ideas, events, and associations which shaped his development as a man of ideas and as a speaker are set out. Additionally, certain hypotheses are advanced, drawn from the observations of people closely associated with Stevenson in 1956, concerning the attitudes, traits, and characteristics which appeared to underlie his campaign addresses.

Chapter II places Stevenson's 1956 speeches in the context of the times so their purposes and results can better be understood and evaluated. To accomplish this a historical study of the campaign is undertaken. Attention is directed toward the various decisions made in the Stevenson campaign and the consequences of these decisions as observed in the candidate's speaking.

Chapter III deals with the organization and function of Stevenson's 1956 speech-writing and itinerary staffs in an attempt to discover how it was decided where he would speak, what ideas he would present, and how he would express them.

Chapters IV and V are devoted to a rhetorical analysis of certain of Stevenson's speeches, with reference to the factors which seemed to account for the success or failure of these

speeches. Chapter IV analyzes so-called "effective" speeches, while Chapter V analyzes so-called "ineffective" speeches. The two sets of speeches were selected as a result of questioning one hundred persons associated with the campaign and through a study of the treatment given the candidate's speeches in the press. The following critical apparatus is applied to each set of speeches: (1) background and synopsis of the speech, (2) analysis of audience and occasion, (3) preparation, (4) organization, (5) style, (6) proofs, (7) delivery, (8) reaction to the speech.

The final chapter draws conclusions concerning the growth and development of Stevenson as a speaker, the 1956 campaign, the 1956 Stevenson staff, and the way in which factors related to these matters worked to shape the candidate's speaking. Conclusions are drawn concerning the factors that appear to account for the "effective" and "ineffective" campaign speeches. Finally, evaluations are made of the hypotheses regarding Stevenson's speech-making advanced by those people closely associated with his 1956 campaign.

**Witty, Robert Gee. *Isaac Watts and the Rhetoric of Dissent.* U. of Florida.**

The purpose of this dissertation was to collect, organize, explain, and evaluate the basic elements of the preaching theory found in the writings of Isaac Watts (1674-1748). The dissertation also (1) presents background information concerning Watts's life and writings, together with a summary of his religious and social views, and (2) analyzes his pulpit practice, with special reference to its relations with his preaching theory. A concluding chapter summarizes the components of Watts's homiletics, relates its elements to various rhetorical and homiletical traditions, and evaluates his doctrines in terms of their contemporary influence and continuing merit.

Watts, a product of dissent, was not only London's most celebrated nonconforming pastor during the first half of the eighteenth century, but an important figure in Christian history. His fame as a writer of hymns has overshadowed other causes for his renown among his contemporaries. Yet in his generation Watts was also a celebrated poet, a first-rank preacher, and a widely read and influential writer of textbooks. Scattered in many places throughout his voluminous writings—but never gathered together or organized—are the ele-

ments of a complete and provocative homiletics. When these are collected they form a body of preaching theory important in its own right and especially valuable as illustrating eighteenth-century dissenting homiletical doctrine.

According to Watts, an effective sermon was based upon Bible material illuminated by the Holy Spirit. The speaker's genius, culture, and skill enriched his exposition. The nature of the congregation guided the interpretation and presentation of the message. A fervent evangelical, Watts viewed the salvation of the soul as the preacher's chief end. Hence preaching was fundamentally persuasion. True to the Age of Reason, he demanded a primary appeal to the understanding; but his "experimental" emphasis in life and religion also required that there be added to this a strong appeal to the passions. Watts advocated a style adapted both to the hearer's capacity and to the preacher's purpose. "Method," or arrangement, he based upon contemporary ontology, but in sermon composition it became the plain management of material to accomplish the speaker's design. Delivery was to be fervent, natural, and extemporaneous. To memory Watts gave double importance: first, as an instrument to be developed for remembering speech materials; second, as a means for inlaying character with a treasure of spiritual content.

A study of Watts's printed sermons indicates that his own practice closely paralleled his theory. His biographers and contemporaries make the same claim for his delivery.

While the enduring fame gained by Watts's hymns has overshadowed his other contributions, a fair evaluation of the man demands not only recognition of his stature as a preacher but also of the merits of his homiletics. His preaching theory, when collected, falls into a natural unity. It is Biblical, intellectual, experimental. While influenced by both the classics and the Puritan doctrine of form, Watts made a strong application of psychological factors and evangelical purpose.

**Wolfarth, Donald Lloyd. The Inaugural Addresses of the Presidents of the United States: A Content Analysis. U. of Minnesota.**

This study applied content analysis methodology to the rhetorical criticism of the inaugural addresses of the presidents of the United States. Involved were forty-three

speeches delivered by twenty-nine different presidents over a period of nearly 170 years.

An appropriate symbol list and other categories of analysis were developed and demonstrated to be reliable after a period of extensive testing and revision. The symbol list and categories were applied to the inaugural addresses. The sentence was the context unit; the analyst looked for assertions about the items on the symbol list.

Assertions were classified as factual or non-factual, and as favorable, unfavorable, or neutral toward the subject of the assertion. A count was made of the support materials employed to prove assertions. Both tabular and verbal analyses were made of the issues with which the presidents dealt. An account of major stylistic trends in inaugural addresses was also presented.

Nearly sixty different domestic and international issues were raised by the presidents; in addition to these, ten other special symbols recorded occurrences of certain stylistic features (speech function symbols) such as support material, narration, divine invocation, and unity appeals.

Inaugural assertions about specific subjects tended to be more favorable to the subject of the assertion than neutral, and more neutral than unfavorable. Among specific subject assertions, 66 per cent were favorable toward their subject, 24 per cent were neutral, and 10 per cent were unfavorable; 94 per cent were non-factual, 6 per cent were factual. Reasons were the commonest form of supporting material. Restatements, illustrations, testimony, and statistics were also used and in that frequency order.

In the statistically average inaugural address, 35 per cent of all symbol occurrences represent assertions about domestic issues, 28 per cent are speech function symbols, 25 per cent involve praise, blame, or comment on America or Americans, and 12 per cent represent assertions about international affairs. International affairs symbols constitute a significantly greater part of twentieth-century inaugural addresses and have usually played a more prominent role in second inaugurals than in first.

The average first inaugural address is significantly longer (2898 words) than the second (1545 words). Inaugural addresses tend to be longer when delivered by Republican presidents than when delivered by Democrats. In-

augural addresses usually begin with an unimaginative reference to the occasion; they usually close with a divine invocation.

Reliability in content analysis results from an appropriately designed symbol list, precise, intelligible instructions, stipulated definitions, careful selection, and motivation and training of the individuals with whom intercoder reliability is to be established. Content analysis was a successful method of rhetorical criticism for providing a definitive description of content basic to an understanding of the inaugural address.

### III. Theatre

#### Adelsperger, Walter Charles. *Aspects of Staging of Plays of the Gothic Revival in England.* Ohio State U.

The primary aims of the study were to determine the nature of the scenery that was employed in staging Gothic plays, where the various scenic elements were located on the stage, and the most frequent types of alternations of scenes.

The secondary aims were to explore the types of stage effects employed in Gothic productions and the frequency of their use, to discover the extent to which the playwrights' concepts were realized upon the stages, and to locate the relationships between staging practices of Gothic productions and productions of nineteenth-century melodramas.

The materials for the study consisted of about 50 promptbooks of productions of Gothic dramas, about 25 acting-edition scripts of Gothic plays, and about 15 promptbooks and acting-edition scripts of nineteenth-century melodramas. After the materials were analyzed and interpreted, the results were synthesized to obtain a generalized picture of certain staging practices in Gothic productions.

It was found that the productions relied heavily upon stock scenery, and all of the productions that were analyzed were capable of being staged with only three sets of wings. Of these, a given set often remained in place for a number of successive scenes. Thus many scene shifts merely involved moving flats at the back while the wings remained untouched. Set-pieces were not employed in the majority of scenes.

Early productions used scenery merely as a backing, whereas later productions attempted to express specific locality through the scenery.

Furniture, however, was rarely used and was often omitted even though "required" by the script. Stage managers were apparently reluctant to place or remove furniture in sight of the audience.

Almost one-half of all scenes were shallow. Deep scenes were used mainly for the accommodation of set-pieces, and shallow scenes alternated with deep scenes most of the time.

Special effects were used less frequently than hitherto suspected, and effects "demanded" by the scripts were often omitted from productions. The effect scenes that did occur in various plays closely resembled each other both in writing and staging. Fire scenes were probably often represented by painted elements rather than by actual fire, and stage traps were used only one-third of the time for spectral effects. "Vision" appearances were favored above all others, and tableaux were freely used at any time during the action—not merely at the ends of scenes.

Productions of Gothic plays and nineteenth-century melodramas were similar in the types of environments and effects employed, but melodramas made greater use of set-pieces and their effects tended toward greater verisimilitude.

#### Butler, Sister Mary Marguerite. *Hrotsvitha: The Theatricality of Her Plays.* U. of Michigan.

In the perennial controversy as to whether Hrotsvitha wrote her plays to be acted or read, the arguments both *pro* and *con* have been based on literary rather than theatrical criteria. There seems to be no instance in which scholars have argued their position from the practical theatre standpoint. Since there are apparently no documents which affirm or deny performance, and since it is unlikely that such verification may now be uncovered, this controversy will probably never be resolved conclusively. What can be determined conclusively, however, is the potentiality of the plays for performance. Therefore, this study is an attempt to present the dramatic works of Hrotsvitha of Gandersheim from the theatre point of view rather than from that of literary history.

In a critical approach to the theatricality of the plays, the writer advanced the hypothesis that they were given some kind of theatrical expression. One major assumption supported this view, namely, that Hrotsvitha would not



have used such visual dialogue if she had not intended the plays for performance. Her purpose in dramatizing popular religious legends was to arouse attention and to attract to virtue. The dramatic form served her purpose best.

Hrotsvitha defies treatment in isolation. To understand her position as a dramatist it is necessary to define her place historically and to substantiate it experimentally. She lived in one of the most revolutionary periods of the Middle Ages—in a culture now considered the matrix of modern civilization, a culture rooted in spiritual energy and marked by intense social and political changes, a culture that spanned the fall of Rome and the glory of the Renaissance. Contrary to traditional opinion, a theatrical vacuum did not exist during this period. There have been found traces of classical, mimetic, and liturgical influences—all of which left an impress on the works of Hrotsvitha.

Historical documentation attests that Gandersheim was a canoness-cloister—that is, a monastery with a unique blend of asceticism and worldliness, and that Hrotsvitha was a canoness who enjoyed a certain freedom of experience and routine conducive to imaginative playwriting. The writer sought an acting area in the canoness cloister and found it inherent in the cloister-arcade of the tenth century.

Under the influence of three dramatic impulses—classical, mimetic, and liturgical—Hrotsvitha vested her dramas with features distinctly theatrical.

The classical tradition manifested itself primarily in the involvement with moral conflict and singleness of issue, and in the expressive dialogue and poetic style. Hrotsvitha borrowed satirical and farcical elements from the mimes. The liturgical influence showed itself in subject matter selection and in biblical allusions.

To support their theatricality further, *Dulcitus* and *Sapientia* were produced at the University of Michigan. These two plays were subjected to the practical criteria of dramatic significance, spectacle quality, and staging. It was agreed that the presentations were dramatically significant, not only in their own right as drama, but as art forms of the tenth century. Visual and aural representation, aesthetically profuse, insured the spectacle quality of both plays. The staging followed a natural sequence of movement and was admittedly convincing.

**Carson, Herbert L.** *Modern Tragedy and Its Origins in Domestic Tragedy: A Study of Selected English and American Domestic Tragedies from Elizabethan to Modern Times.* U. of Minnesota.

Domestic tragedy arose as a definable form in sixteenth-century England. This genre differs from idealized tragedy in several ways: the characters are not elevated; their surroundings are simple and familiar; the stories deal with personal and family relationships; the treatment is generally realistic; the ending usually involves death or a similar catastrophe; and the consequences are rarely widespread.

During the non-Aristotelian Elizabethan period, the genre developed out of the moral and introspective qualities of the older miracle and morality plays. In the seventeenth century, the sentimental tragedies of Otway and Southerne were influential. The diatribes of Collier and later the sentiments of Steele helped shape eighteenth-century domestic tragedy. As the sentimental influence grew, the genre coalesced with sentimental comedy and became akin to melodrama. Influenced by Ibsen, the plays of Pinero, Jones, and others made domestic tragedy the dominant type of serious drama in England, Ireland, and the United States. While development has not been confined to English-speaking countries, it is not too much to say that *Arden of Feversham* (c. 1591) is the ancestor of *Death of a Salesman* (1949).

Domestic tragedy is a didactic drama which reflects the central ideas of its age. The orthodox theology of the sixteenth century, the moral sentiment of the eighteenth, the naïve justice of the nineteenth, and the unsure values of the twentieth are reflected in the genre's major plays. The earlier dramas were insistent upon stern moral lessons, while later plays sought to obviate tragic effect through sentiment. Modern tragedy tends toward a more sobering conclusion. Using familiar characters and events, the genre achieves realism which reinforces its many lessons about human and social relationships.

While domestic tragedy differs from idealized tragedy in its use of ordinary people suffering personal disaster in their home environment, the genre is not necessarily non-tragic. In several of the older plays and in many modern plays may be found the spaciousness and dignity that simultaneously arouse and purge emotions of pity and terror. Perhaps domestic tragedy in English has not achieved the literary and dramatic heights of Ibsen's dramas,

but it is an ever-progressing, ever-improving form. More and more, domestic tragedy depicts the tragic essence not only of its own character but of the entire modern world.

**Eek, Nathaniel Sisson. Attitudes toward Playgoing in a Selected Contemporary Educational Theatre Audience. Ohio State U.**

Interest in the educational theatre audience has increased with the rise of the educational theatre as a cultural force in the United States. This study was an attempt to determine what factors influenced the contemporary educational theatre audience in its attendance, and how these factors were related to the audience.

Two methods were tested to find these basic factors, or correlates. The direct method utilized a questionnaire; the indirect method employed a variation of Murray's Thematic Apperception Test. Results of the pre-test showed that both methods yielded consistent but different correlates. The questionnaire produced a higher usable total of correlates.

The questionnaire was then applied to a population of 200 students and non-students, attenders and non-attenders. One hundred correlates were found, ranging in meaning from extreme approval to extreme disapproval.

These correlates were placed in a measuring instrument which utilized a nominating technique to determine those items which best discriminated between groups. Fifty-nine correlates proved to be discriminating between one or more groups at the .05 per cent level of confidence.

Lastly, a forced-choice test utilizing these discriminating statements was created to distinguish between student attenders and student non-attenders. Twenty-one student discriminating statements were matched with twenty-one equal appearing but non-discriminating statements to create this test.

Results of the test showed that such a measuring instrument could discriminate between student attenders as groups and student non-attenders as groups at the .05 per cent level of confidence. Under item analysis fifteen of the twenty-one items were found to have a significant  $r$  value at the .005 per cent level of confidence. The attenders selected fourteen discriminating items more than 50 per cent of the time, while the non-attenders selected seventeen non-discriminating items more than 50 per cent of the time.

Conclusions drawn from the study were:

1. Students find the literary, intellectual, and cultural appeals of the educational theatre stronger than do non-students. Students tend to be more critical, and more extreme in their approval or disapproval of the items.
2. Non-students find the personal pleasure appeals of the educational theatre stronger than do students—appeals such as seeing one's friends, relaxing, and enjoying theatre for its own sake.
3. The educational theatre attender is primarily theatre oriented. He enjoys theatre for its own sake; is inclined to see many plays rather than just one specific play; feels that people of his own background and interests attend; considers attendance a pleasant and relaxing experience; and feels that the plays are well presented.
4. The educational theatre non-attender seconds this approval but to a much lesser degree. An element of prestige appears to influence his reaction. He is primarily indifferent to attendance, rather than strongly opposed.
5. The forced-choice test results show the possibility of developing an instrument for predicting group differences between educational theatre attenders and non-attenders.

**Elrod, James Frederick. The Structure of O'Neill's Serious Drama. Indiana U.**

This study deals with the various types of tragedy that O'Neill attempted to create. As a basis for analysis of the separate plays, the examination begins by establishing the nature and requisites of a serious action. To produce an empathic concern for the protagonist and his fate, a playwright must depict him as a human being of some worth and show him in a threatening situation, thereby evoking fear and pity for him, for his suffering, and his misfortunes. An action so presented will result in meaningful statements about the nature of man and his universe.

The plays examined against this background are *Ile*, *Beyond the Horizon*, *Diff'rent*, *All God's Chillun Got Wings*, *The Hairy Ape*, *Desire under the Elms*, *The Great God Brown*, *Lazarus Laughed*, *Strange Interlude*, *Dynamo*, *Mourning Becomes Electra*, *The Iceman Cometh*, and *Long Day's Journey into Night*.

In each play the component parts—plot, character, thought, language, music, and spectacle—are examined as means for determining the kinds of fear and pity evoked, and for discover-

ing the nature of the particular approach to tragedy. Special attention is given to the characterization of the protagonist and to the construction of the plot. The underlying dramatic concept, the representation of the action, and the emotional powers determine the impact and the significance of the drama.

The study points out certain similarities among characters and dramatic situations, presents the methods of dramatization utilized by the playwright, and constructs from the chosen dramas the sort of tragic world envisioned by O'Neill and the types of people who underwent catastrophic experiences within it. O'Neill advocated a kind of human creativity akin to the divine creation of the universe of men. He sympathized with a poetic soul which could enable the human being to envision a better life. He admired the primitive vigor which allowed man to struggle to lift himself above the commonplace. Opposing these two admirable human traits, O'Neill depicted the materialistic American business man and religious doctrines that deny human sexual fulfillment. Because O'Neill dramatized a kind of world in which the romantic, imaginative man was doomed to failure and in which the primitive strength of brute man was deteriorating, his dramas echo an element of negativism which indicates that happiness can never be fully achieved. At the same time, O'Neill continually expressed admiration for the man who searched for joyful existence by attempting to understand himself and his relationship with a Higher Being.

Whether O'Neill was dealing in realistic or expressionistic dramas, he created an uneasiness about the general status of modern man and, consequently, a sympathetic pity. Because O'Neill believed that men and women could not achieve the Nietzschean exaltation he desired for them, he composed dramas essentially of despair. The dramatic ideas generally presented were that man must suffer and that there is little hope for any great reconciliation with God and life. Therefore man resorts to such escape as may be provided in dreams, drunkenness, and death.

**Harris, Paul Charles, Jr. The Relation of Dramatic Structure to the Ideas in Robert E. Sherwood's Dramatic Works. Stanford U.**

Although Robert E. Sherwood was admired and respected by colleagues and the general public, a survey of secondary sources indicated

there was no full-length study of his playwrighting career.

The writer investigated what the author had written about himself—as in the prefaces to his plays—to gain an insight into his beliefs. There is only limited satisfaction in depending on what one learns from the author's prefaces, however, for there can be an appreciable difference between what a writer says about himself and his ideas and what actually emerges from his dramatic works. Therefore, the investigator decided to examine the thought found in Sherwood's plays in order to discover whether a thematic pattern arose from them. It was the writer's intention to learn what the plays as a whole said by analyzing Sherwood's manipulation of the structural elements of drama.

For the purposes of this study, the investigator distinguished, by definition, between thought and theme. The reader must not gain the impression that these words may be used interchangeably in this dissertation.

First, the writer states what he believes to be the theme of the play; then he submits evidence to support his contention. The methodology includes the analysis of the six parts of a drama. The elements of plot, character, and thought are discussed interdependently; dialogue, melody, and spectacle are treated subordinately.

At appropriate points, the examiner discusses the development of the playwright's style and thought throughout his career. At the end of each chapter a subordinate conclusion sums up the findings to date.

The chronological examination of Sherwood's dramatic works reveals an organic evolution of thought, discovers the basic ideas which arise from this revelation, and finally, suggests the meaning of the total findings.

This writer believes that two major themes emerge from Sherwood's plays. First, in his "early" and "middle" plays pacifist thought is reflected; in his "mature" plays this thought changes to a plea for active military participation. Second, there arises from the analysis of Sherwood's major plays another dominant theme: When man commits himself to a selfless act, which is a dramatic manifestation of his essential goodness, he is justifying his existence. Through this theme Sherwood's plays dramatize his romantic liberal beliefs.

Finally, the examiner estimates the quality of the thought found in Sherwood's plays, and, on the basis of that thought in relation to

the total effectiveness of the plays, concludes that Robert Sherwood should be considered as a major American dramatist of the first half of the twentieth century.

**Haugen, Ralph H. American Drama Critics' Reactions to Productions of August Strindberg. U. of Minnesota.**

The purpose of this study was to record and analyze the main points of criticism of American drama critics to the productions of August Strindberg on Broadway from 1912 through 1956. The chapters which comprise this study are: I. Introduction, II. Rapid Survey of Strindberg Productions on Broadway, III. Strindberg—A Psychological Oddity or a Serious Dramatist? IV. Criticisms of Content and Form, V. Theatrical Effectiveness of Strindberg's Plays, VI. Strindberg's Potential on the American Stage, and VII. Conclusions. Appendix One of the study is a record of the theatrical data of Strindberg's plays produced in New York City from 1912 through 1956, and Appendix Two is a compilation of the results of a questionnaire sent to present-day critics.

From 1912 through 1956, 30 productions were staged; however in these 30 productions only 12 plays are represented. Thirty productions is a very small number for a dramatist considered to be a leader in the development of modern drama.

While it is difficult to gauge the exact influence that drama critics have had in conditioning the attitude of the public toward a Strindberg production, it is possible to determine from their reviews the status of Strindberg on Broadway. There seems to be a close correlation between the quality of a stage presentation and the critics' estimate of a play. Generally the productions of Strindberg's plays have been poor. Such productions furthered the impression that the fault was intrinsically in the drama. The three plays that were staged effectively were praised by the critics.

A criticism most consistently developed by the majority of the reviewers was that Strindberg lacked sublimation. Other points of adverse criticism were:

1. Strindberg was too erratic as a person to achieve anything more than limited audiences in the United States.
2. His ideas were too pessimistic and archaic.
3. Although his naturalistic form was commendable, his expressionism was too obscure.
4. His characters were abnormal.

The play reviewers developed little constructive criticism concerning the acting, direction, and design of the productions. Many early critics, however, noted that the plays were not suitable for the commercial stage.

During the forty-four year period studied, there was some progress in the quality of the reviews, as well as some significant changes in the critics' reactions. The extremely prejudiced reactions were most often encountered in the early reviews. The opinion that Strindberg's ideas were too abnormal for commercial theatre is not held by most present-day critics.

The attempt to establish a relationship between the quality of acting and the effectiveness of a play is of recent origin. Too frequently in the past, the blame for a poor production was placed directly on Strindberg. Yet the evidence of the reviews suggests that the acting, directing, and design were most instrumental in shaping the critics' reactions to a production. There has been a tardy recognition by some critics that we have not had the actors and the kind of theatre able to produce Strindberg effectively.

**Hinkel, Cecil Ellsworth. An Analysis and Evaluation of the 47 Workshop of George Pierce Baker. Ohio State U.**

It was the purpose of this investigation (1) to make a study of George Pierce Baker, the man, as related to the 47 Workshop, in order to determine his objectives, how he established the Workshop, and his qualifications for operating it; (2) to make a detailed study of the history of the 47 Workshop in order to ascertain the steps leading to its formation, the method of its operation, and its year-by-year activities from its inception at Harvard in 1912 to Baker's retirement at Yale in 1933; and (3) to evaluate the accomplishments of Baker and the Workshop by determining the extent to which the purposes were fulfilled or the results fell short of the objectives.

The materials consulted consisted of all the personal correspondence, notebooks, scrapbooks, newspaper clippings, theatre programs, and other memorabilia in the Baker Collections at Harvard and Yale and the published writings, interviews, and speeches of George Pierce Baker. In addition, Baker's widow and former members of the Workshop were consulted. All available material written by others on the subject was studied for secondary information.

To an appreciable extent, Baker's chief ob-



jective—to aid in providing America with a body of worth-while drama—was accomplished: the works of at least four of his playwriting students—Barry, Behrman, Howard, and O'Neill—have made definite and notable contributions to American drama.

The purposes of the Workshop were, for the most part, accomplished also. It provided proper acting, an adequate theatre, outstanding backstage artists, an excellent organizational set-up, and sufficient funds to mount properly before an audience of critics the plays of merit written by the students of the playwriting classes. It fell short of its objective only in the area of directing. Baker, though a strict disciplinarian, lacked the creative imagination and inventive skill required of a good stage director.

The over-all accomplishments of the organization were outstanding. It trained actors, critics, designers, directors, playwrights, producers, and teachers who have since made names for themselves through their contributions to the professional, community, and educational theatres both in the United States and in several foreign countries.

George Pierce Baker and the 47 Workshop occupy the foremost position in educational theatre. Their contributions to the formation and development of the educational theatre were so great and so far reaching as to place them unchallengeably at the head of all educational theatre workers up to the present time.

#### **Humble, Alberta Lewis. Matilda Heron, American Actress. U. of Illinois.**

This study aimed to assemble the available information about the life and career of Matilda Heron, a significant but neglected American actress, and by chronicling her career, to discover what kind of an actress she was.

Miss Heron left no published material about herself and her work. Local stage histories and memoirs provided background; portraits, letters, and miscellaneous materials from theatre collections in libraries and historical societies were helpful, but not sufficiently comprehensive. Consequently, it was necessary to depend largely on newspapers and periodicals of the time. From a detailed search of these sources I was able to construct the major facts of Miss Heron's life and a detailed chronology of her acting career.

Matilda Heron was generally acknowledged to be the greatest Camille on our stage from

1856 to 1865. After that, her reputation dwindled and she was soon forgotten.

She was born in Ireland on December 1, 1830. Her family came to Philadelphia when she was twelve, and there, at the Walnut Street Theatre, she made her stage debut on February 17, 1851. Her first triumph was in California in 1854.

In 1855 she saw *La Dame aux Camelias* in Paris and made her own translation of it. She began to gain fame with *Camille* in 1856, in St. Louis and New Orleans. In 1857 *Camille* won her stardom in New York, the peak of her career. Her next eight years were comparatively successful. By the mid-sixties, however, her health was failing, marital difficulties impinged upon her work, and the brilliance of her reputation began to fade.

In her last years Miss Heron was prematurely old and impoverished. She tried to make ends meet by taking pupils, by selling her plays, and now and then, often disastrously, attempting a come-back as an actress. She died March 7, 1877.

Her personality and temperament made her a noted performer, yet limited her success. Her impulsive, quixotic nature aided her in developing a style of acting which was new, but also led her into excesses on the stage and in her private life that contributed to her decline.

She ignored tradition and theatrical conventions to follow her own impulses. She hypnotized audiences and most critics by the intensity with which she lived her roles, and she electrified them by her outbursts of passion. She introduced interpretations of plays and characters never before seen in America.

Her acting was termed "realistic"—she remained "in character"; she spoke conversationally and ignored the audience; she included realistic details in character, costume, and setting; and she did not idealize or refine her characters.

Miss Heron's tempestuous style of acting limited her to one type of role—the "emotional"—and to one type of play—the "sensational." The public tired of both. When her magnetism failed, she had no artistic discipline to fall back on.

Matilda Heron has largely been overlooked by historians. Nevertheless, she played a considerable part in the transition from nineteenth-century traditional romantic acting to the realistic acting of the twentieth century.

**Jones, Cecil Derwent. *The Policies and Practices of Wallack's Theatre, 1852-1888*. U. of Illinois.**

This dissertation analyzes the policies and practices of the theatrical organization known as Wallack's Theatre, and evaluates its work and significance during the period when a member of the Wallack family was actually in control. James William Wallack and his son, Lester, sought to establish an ideal London theatre in New York. The major importance of their work is that they succeeded, in so far as was possible, in the achievement of this goal.

Organized under the stock system, the acting company was composed chiefly of English-trained actors who had established reputations before joining Wallack's. The managers employed these players to fill the traditional "lines of business," and through policies of courtesy and liberality, the services of a large number were retained for long periods. Outstanding for their individual ability and for the polished excellence of their ensemble playing were such actors as W. R. Blake, John Brougham, J. H. Stoddart, Charles Fisher, Mark Smith, John Gilbert, Charles Walcott, George Holland, Mrs. John Hoey, May Gannon, Madeline Henriques, Mrs. George Vernon, and Fanny Morant. Although the company's over-all strength declined in its later years, the work of Harry Montague, Osmond Tearle, Rose Coghlan, Ada Dyas, Mme. Ponisi, and Effie Germon still won high critical praise. The Wallacks were frequently criticized, however, for failing to develop young actors.

In its best years Wallack's was basically a house of comedy, relying heavily upon the "old" English comedies. Variety was provided by the production of current English comedies and romantic melodramas. In its last decade spectacular melodramas assumed first importance in the repertory. The majority of plays performed at Wallack's, like the actors who performed them, came from London. The managers did little to encourage American playwriting.

The policies controlling the organization of the theatre, the conduct of the acting company, and the repertory were fundamentally conservative. With the exception of the abolition of benefit performances, Wallack's stood as a symbol of traditional methods. Such changes as the long run, the playing of matinees, and the single play bill were accepted with great reluctance. Policies regulating the number of

rehearsals and the payment of royalties, however, were progressive.

For more than twenty-five years Wallack's was patronized by the educated and socially prominent classes of New York, and it thereby helped to make theatre fashionable. The Wallacks did all in their power to provide comfortable, attractive, and safe accommodations and courteous and efficient service to insure the continued support of these patrons.

Wallack's Theatre marked the culmination of the English domination of the American stage. It sought to revive and perpetuate the traditions of stock company organization and of English plays done by Englishmen in America. The excellence of its work gave both the best possible chance to survive, and the record of its achievements remains as a tribute to the success which could be gained under the old methods when they were practiced by talented men of artistic taste, judgment, and refinement.

**Kapur, Jit L. *An Experimental Study of Audience Responses to a Play Rehearsed with and without a Play Analysis by a Professional Psychoanalyst*. U. of Southern California.**

This study undertook to discover differences in audience responses to two performances of the same play, acted by the same cast and directed by the same director. A control performance was rehearsed and presented under conditions typical of the professional theatre while an experimental performance was rehearsed and presented after a professional psychoanalyst had given an interpretation of the play. The interpretation was provided for the director as an aid in the intellection—as distinct from the creative direction—of the play.

*Table Number Seven* from Terence Rattigan's *Separate Tables* was the play selected for the experiment; it was considered illustrative, although not necessarily representative, of many plays in the modern theatre.

The subjects consisted of two matched groups of laymen, one for each performance (called "cross-section audiences"), a panel of experts, the participating actors, and the director of the play. For statistical purposes, samples of 150 responses for each performance from the cross-section audiences and a sample of 48 responses from the experts on the panel were used.

The responses of the subjects were recorded during each performance on questionnaires,

rating scales, tests, a series of infrared ray photographs, and magnetic audio tape.

For statistical purposes, differences in responses at the level of confidence of 5 per cent or less were considered significant. The cross-section audience ballots showed a significant shift in favor of the experimental performance over the control performance in respect to both the cumulative acting and the interest value of the play. However, these ballots showed insignificant differences in response to the two performances for entertainment value, intelligibility of the theme, comprehension of characters, emotional impact, and retention of facts about the play.

The professional panel ballots indicated a significant shift in portrayal of the mood and comprehension of the theme of the play in favor of the experimental performance over the control performance. They showed insignificant differences regarding estimated emotional and interest values of the two performances, and regarding the relative effectiveness of character portrayals by the individual actors.

Comparisons of infrared ray photographs presented to judges showed a significant shift in favor of the experimental performance.

Comparisons of the number, average volume, and duration of laughs and applause for the two performances showed insignificant differences.

All the statistically significant shifts were consistently in favor of the experimental performance. This was in spite of certain weaknesses in the experimental design. An analysis of these weaknesses suggested that they probably penalized the experimental performance. If these weaknesses had not occurred, logically the differences favoring the experimental performance would have been more decisive.

The over-all conclusion was stated, with reason, that in this particular experiment the services of the psychoanalyst improved the performance; consequently, they were useful as an aid to the director in gaining enhanced insight into the play.

It was, however, possible that a superior director might by intuition have arrived at an interpretation as good as or better than the one given by the psychoanalyst. Still, even in such cases, a trained psychoanalyst might have provided the director with a short cut which might save valuable time in arriving at a valid interpretation.

Abstracted by JAMES H. BUTLER and MILTON DICKENS

**Kelly, Michael F.** *The Reaction of the Catholic Church to the Commercial Theatre in New York City, 1900 to 1958.* State U. of Iowa.

One of the most persistent concerns of the Roman Catholic Church is the problem of decency in entertainment. In the United States, the area of entertainment in which Catholic opinion has been the most sharply divided and undergone the most significant development has been that of the legitimate theatre. It was the purpose of this dissertation to investigate the reaction of the Catholic Church to commercial theatre in New York City from 1900 to 1958.

The reactions with which the author was concerned took several forms: spoken and written statements; formation, resurgence, abatement, and discontinuance of organizations; and miscellaneous activity by individuals and groups. By studying this activity on the part of members of the Catholic clergy, laity, and organizations thereof, a total picture of Church reaction to the stage was sought. Since New York City is the country's one true theatrical center, the author focused his attention on that theatre and on the Church within that Archdiocese, although occasional references were made to situations elsewhere when they were pertinent to the topic under discussion. Theatrical fare considered was primarily the standard drama; burlesque and revue were included when important.

One of the most pertinent conclusions to be made on the basis of these fifty years of Catholic reaction to Broadway is that there was no such thing as a Catholic attitude. Even though all Catholic opinions were based on the same unchanging set of moral principles, interpretations of these principles as they related to theatre and theatre-goers varied widely among Catholics—clerical and lay—throughout the years. This variation normally had correlation with the liberalism or conservatism of the individual or group, and with their knowledge of theatre and audience behavior.

The general tenor of Catholic reaction underwent a marked change during the period under study. Whereas until the late 1930's the emphasis was on censorial, negative reaction on the part of the Church, the years since that time have seen censorship advocacy subside in favor of constructive, positive activity. During the first period, the most active group was the Catholic Theatre Movement, a moral evaluation agency for the stage; in addition, Cath-

olics participated extensively in debates over proposals for legal censorship in 1927, 1930-31, and 1937. The second period saw the increasing encouragement of Catholic production, especially through the National Catholic Theatre Conference and the Blackfriars' Guild. Only once since 1945 has the Church risen in collective wrath against Broadway, and that concerned burlesque. Almost all current Catholic theatre-related groups are focused upon a propagation of Catholic dramatic production or on a ministration to the needs of Catholics within the theatrical profession. Even the critics for the Catholic press, whose role necessitates that they consider the moral as well as the aesthetic content of commercial fare, continually stress the importance of Catholic production.

Representatives of the Church have always felt constrained to judge theatre on the basis of both morals and aesthetics. Many of the most striking differences between Catholic and non-Catholic opinions have lain in the relative importance assigned to these two criteria. It was with this, and with the gradual change from negative to positive action, that this dissertation was primarily concerned.

**Kussrow, Van Carl, Jr. *On with the Show: A Study of Public Arguments in Favor of Theatre in America during the Eighteenth Century.* Indiana U.**

At its inception, the theatre in America was hampered in its development by legal and religious decisions forbidding presentation of or attendance at such entertainments. Calvinistic theology was the dominant intellectual force which guided and determined the beliefs, actions, and prejudices of the majority of the colonists during the seventeenth and early eighteenth centuries. Even when these religious premises were questioned or discarded during the latter part of the eighteenth century, the culture pattern in the northern section of the country remained, in a large measure, bound by the conventions of thought, word, and deed which characterized the Puritan way of life. In spite of all opposition, however, the actors continued to perform and the audiences continued to increase.

It was the purpose of this study to present as many as possible of the published or public pro-theatre arguments set forth during the eighteenth century in America, to analyze them in the light of their contemporary culture pattern, and to give some thought to the quantity

of arguments as well as the type and quality.

Among the various propaganda devices used were prologues and epilogues to stage performances, books, essays, pamphlets, letters to the editor, verses, editorials, petitions, memorials, playbills, and other theatrical advertisements, speeches, and the like. The imprimatur accorded the theatre by the patronage of eminent and respected citizens was one of the most powerful forms of argument, though non-verbal, which the theatre had on its behalf during the eighteenth century.

The arguments themselves were concerned largely with proving the theatre a moral, and, therefore, beneficial addition to any community. The usefulness of dramatic entertainment in making the audience "feel for others' woe," elevating one's mind, showing how virtue results in "pure joys," scourging vice, and rousing the passions in the cause of the "good" and the "right" received stress. Many of the arguments dealt with how this teaching was done and why dramatic representation was the most efficacious means of doing it. It was argued, in essence, that a person would learn something better—whether this be a lesson in manners or morals—if the emotions became involved in the process. In this respect, the theatre-school outshone other institutions of learning.

As rationalism infiltrated the teachings of the Church and nationalism became the dominant social motif, opposing forces in the theatre controversy began to have certain beliefs in common. During the last two decades of the century, the primary question was: Do the rights of men, guaranteed by the Constitution, extend to participating in theatrical performances from either side of the footlights? Once the legality of the theatre was established, one phase of the battle ended.

Whatever impact the arguments in favor of the theatre had on changing men's opinions, the truth of the matter is more nearly approached when one says that the changing social, political, and religious views in this country made the theatre an acceptable form of entertainment to most of the citizens by the end of the eighteenth century.

**Macomber, Philip Alan. *The Iconography of London Theatre Auditorium Architecture.* Ohio State U.**

The physical arrangement of the auditorium of a theatre bears such an important relationship to the form and style of the plays pro-



duced that detailed information concerning the development of this architectural unit becomes of prime importance to the theatre historian.

Studies that have been made pertaining to the various aspects of the English theatre from 1660 to 1900 have been generally concerned with only the individual and his relation or contribution to theatrical history. Most of these studies make no attempt at a detailed consideration of over-all architectural development and very few attempt to integrate the mass of pictorial evidence available on London theatres into a detailed architectural thesis.

For the consideration of this architectural development, 3,500 pictures were assembled. This number was reduced to approximately 700 different pictures representing 200 architectural units with about 500 different names. Each of the 700 prints was identified as to theatre and placed in chronological order. When possible, each print was also identified as to artist, engraver, and, whenever applicable, publisher. All of this information was recorded alphabetically by theatre name in a so-called "Catalogue" (the first part of Volume II of the thesis). Preceding the catalogued entries for each theatre is a "Fact Sheet" of pertinent information concerning that particular architectural unit. Following the "Catalogue" are complete indexes of "Artists and Engravers," "Architects," and "Owners and Managers." These indexes facilitate the identification and/or location of an individual print or building by any of its various names.

The influence exerted by the non-standard forms of theatrical architecture such as the equestrian theatre, the opera, the formal music garden, concert rooms, taverns, exhibition halls, panoramas, and the music halls, must be placed in proper perspective to legitimate theatre architecture.

The architectural development of the auditorium can be traced from the tennis court theatres of 1660 to the late Victorian theatres of the 1890's, with these many outside influences having a direct relationship to auditorium design.

One hundred and fifteen prints were selected to illustrate this development. Fourteen original drawings represent typical theatres at significant stages in the development of the auditorium. The discussion is confined principally to the three elements basic to all auditorium architecture: the proscenium area, the pit area, and the tiers. The four basic variations in proscenium design are discussed in de-

tail. The pit is considered from two points of view: first, the shape of the pit; and, second, the relation of the pit floor to the ground level of the building as seen in a section view. Five basic variations were found in the shape of the pit. The development of the tiers, or boxes and galleries, was directly correlated to the size of the theatre auditorium. This correlation existed in the one-tiered tennis courts, as well as in the six-tiered major theatres of 1825, when the greatest seating capacity was reached.

The iconography of London theatres graphically details the auditorium architecture, while the discussion crystallizes these details into over-all patterns of development.

#### **Margetts, Ralph Elliott. A Study of the Theatrical Career of Julia Dean Hayne. U. of Utah.**

This thesis was an attempt to revive a legend and to resurrect a career. By searching out the truth concerning Julia Dean Hayne, it hoped to fill a blank page in the history of the American stage which, unfortunately, contains many blank pages.

As the tide of population rolled westward, pioneer actors moved with it. Many of these trail-blazers enjoyed reputations comparable to their eastern contemporaries, but their contributions to the development of drama in the United States have yet to be assessed. The problem, then, was to reconstruct the career of Julia Dean Hayne and to bring life, factual information, and a critical evaluation to the work of this proud lady of the theatre. Since most of the information about Mrs. Hayne was fragmentary and contradictory, at the outset the task appeared hopeless. When the California newspapers of her time were scanned, however, an extraordinary amount of information became available.

A careful study of this material showed that it was Julia Dean Hayne who almost single-handedly raised the standards of the drama in California, Utah, and the Northwest. She brought a dignity and respect to the stage which it had not known prior to her appearance in the West. The lure of the honky-tonk, the saloon, and the vaudeville entertainments which drew the great majority of San Franciscans, frequently threatened to stamp out the legitimate theatre. Only the valiant efforts of a few actors and actresses kept the legitimate theatre alive. Forever in the vanguard during these critical years was the indomitable Julia

Dean Hayne, giving her talent and strength to the preservation of the legitimate stage. Time after time she returned to San Francisco from her tours only to find the theatres of the city dark. Time after time she led her colleagues in fresh efforts to revive the drama and establish it as a living force in the cultural life of California.

Julia Dean Hayne came to California at a peculiarly appropriate time. The adventurous minority, strong and ruthless, lawless and free, which had tamed the wilderness was giving way to a more staid and conventional majority bent upon consolidation. Julia Dean Hayne brought to the stage the beauty, charm, and attractiveness of conventional womanhood, which most of her predecessors had ignored in their frenetic efforts to appeal to the uninhibited society they entertained. She was the symbol of the stability of human relationships for which most of her audience subconsciously yearned. The drama she brought them was genuine and thoughtful. It steadied the taste of the community, giving it a standard by which to evaluate the tawdry tinsel offered elsewhere. Julia Dean Hayne brought dignity, sincerity, and quality to the western stage.

**Morgan, James Oliver. French Comic Opera in New York, 1855-1890. U. of Illinois.**

In this study an attempt is made to establish trends and directions of development and decline in public favor of French comic opera in New York City. Representative works, chosen out of the large number of such works presented, illustrate the changing modes and shifting tastes.

The origin and development of opera-bouffe in Paris is discussed. Composers such as Offenbach, Lecocq, Hervé, Audran, and Planquette are treated in relation to the performance of their works in New York. A background is given for certain of the librettists who perfected the opera-bouffe form, especially Meilhac and Halévy.

The period from 1855 to 1867 was one of infrequent performances of one-act opera-bouffes by small French acting companies. In the fall of 1867, H. L. Bateman brought to New York a company from France to perform Offenbach's *La Grande Duchesse de Gerolstein*. It was the theatrical success of the season and initiated a popularity of French comic opera which lasted 20 years.

The French opera-bouffe companies brought to New York by James Fisk and Jacob and

Maurice Grau are described. These comic operas, as later presented in English versions by American and British companies, had great success and were a vogue for two decades in the German theatres of New York.

The tours of such famous European operetta stars as Lucille Tostee, Marie Aimée, Irma and Paola Marié, Anna Judic, Louise Théo, and Marie Geistinger are recorded. The chronology is completed with an account of the decline of French comic opera in the 1880's. This falling off in popularity was due to the success of American and Viennese operettas and the craze for Gilbert and Sullivan.

The Bateman season of 1867 and Jacob Grau's productions of 1868 presented musical works in a manner superior to any seen in New York to that time. The acting was technically proficient, intelligent, and precise; the entire group acted as an ensemble; even the smallest roles were played with competence; and the chorus was an integral part of the production. The costumes reflected the good taste of Paris; the settings were more artistic, lavish, and appropriate than any which had been seen on the operatic stage in New York.

The study shows that from 1867 to 1890, French comic opera offered to New York light musical entertainment which had superior music, more clever librettos, better taste, and greater sophistication than the burlesques and extravaganzas which preceded it. For a decade French opera-bouffes set the level for the presentation of musical works in New York. They were, in large part, responsible for the introduction of French comedy techniques which served as examples to American performers. Most significantly, however, they inspired and influenced the composition of native American comic operas and musical comedies, providing the models both for the librettos and the music.

**Napiecinski, Thomas Henry. The Dramatization of the American Serious Novel, 1926-1952. U. of Wisconsin.**

In the twentieth century both the American novel and the American original drama became indigenous and artistically consequential. In our theatre during the same period a tendency developed to dramatize the American serious novel in preference to novels of pure escapism. This study inquires whether in the twentieth century an art of dramatization of the American serious novel

paralleled that of the American novel and the American original drama.

As secondary considerations, the study asks:

1. Is there any real reason for the stigma which now attaches itself to the dramatization?
2. Does a large incidence of dramatization on the stage of any period indicate a dearth of original playwriting talent?
3. Do the distinctions which have been made in literary theory between the novel and the play have any basis in fact?
4. Which literary form best depicts the reality of our present world and our individual lives?
5. Can a novelist also be successful as a playwright, or should dramatizations be made by other persons more knowledgeable in the ways of the theatre?
6. Exactly what happens to a novel when it is adapted into a play?
7. What would seem to be the best way of going about adapting a novel into a play?

To arrive at answers to these questions fourteen selected dramatizations of the American serious novel produced on the New York professional stage during the period 1926-1952 were given careful critical analysis. They were *The Great Gatsby*, *The House of Women*, *A Farewell to Arms*, *Tobacco Road*, *Dodsworth*, *The Old Maid*, *Paths of Glory*, *Ethan Frome*, *Of Mice and Men*, *The World We Make*, *Native Son*, *A Bell for Adano*, *The Heiress*, and *The Grass Harp*.

The answer to the major question raised in the study is a qualified "yes." An art of serious American dramatization has developed in the twentieth century, but it is not a literary development of major significance.

Answers to the secondary questions of the study are: (1) There is no good reason for the stigma which now attaches itself to the dramatization of serious novels. (2) A large incidence of dramatization does not necessarily indicate a dearth of original playwriting talent. (3) The distinctions which have been made in literary theory between the novel and the play have definite basis in fact. (4) The novel best depicts the reality of our world and our individual lives. (5) It depends upon the individual whether the novelist should do his own dramatizing or turn the job over to someone else. (6) A novel suffers many changes in dramatization, chief among these being acceleration of action, creation of suspense, melodramatization of plot incident, reduction of theme, objectification of point of view, limita-

tion of setting, colloquialization of language, and sentimentalization of characters. (7) The best way to adapt a novel for the stage is to be faithful to the original in spirit, though not necessarily in method.

#### **Park, Hugh Winston. *Revenge in Restoration Tragedy*. U. of Utah.**

This thesis is a study of twenty-seven of seventy-six Restoration tragedies written between 1656 and 1692 by William D'Avenant, John Dryden, Nathaniel Lee, and Thomas Otway. The dates were determined by D'Avenant's first Restoration tragedy and Dryden's last. The purpose in examining these plays was to determine whether the tradition of Elizabethan revenge tragedy was continued during the Restoration. If revenge tragedies were no longer written, the second purpose was to determine whether revenge themes were utilized, and if they were, how.

Restoration tragedy may be divided into two types. The first, written from 1656 to 1677, was the *heroic tragedy*, which exhibited the ideal hero and heroine, was filled with the spectacular appurtenances of its kind, and invariably ended happily. The second type, written from 1675 to 1692, was the *sentimental tragedy*, which tended to withdraw from great affairs of state, emphasized personal problems, principally those of love and marriage, and converted action into introspection and discussion.

It is possible to conclude that revenge themes were widely used during the Restoration, especially in the heroic tragedy, but, with the exception of Lee's *Caesar Borgia*, no longer as the main theme of tragedy. Although revenge found popular use, the revenge tragedy as a type did not, for heroic tragedy was escapist in nature, and revenge as a theme was never permitted to supersede the "heroic" aspects which made it escapist.

At the same time, heroic tragedy was vigorously romantic and revenge was freely utilized as a manifestation of optimism and affirmation. Hero-revengers could accomplish miracles, and villain-revengers would dare anything. The morality of their revenges was never questioned as those of Elizabethan heroes had been, for both hero and villain enacted it, the hero, without being punished. The hero of sentimental tragedy failed to revenge because of his weakness, not because he considered revenge morally wrong. Characters were not punished for enacting revenges, but for the wrong motives for their revenges. The villain's motives were

punishable and he usually died for them, but revenge became an acceptable mark of the hero because his motives were good.

It would appear that widespread pessimism in England beginning between the years 1675-1677 influenced the drama by converting the positive heroic tragedy into negative, sentimental tragedy. Revenge began to wane from this time.

The Restoration period began with the static and simply designed dramas by D'Avenant in which revenge was little used because of strict codes of honor which rigidly bound the hero. The period ended with static and simply designed drama in which the hero could not act because his code of honor had completely collapsed. Between these extremes was written a complex and energetic tragedy whose qualities were, in large measure, the result of a free use of revenge. Restoration tragedy completed a full circle, and the growth and decline of revenge in it helps to illustrate the sort of decay which took place.

**Peterson, William A. A History of the Professional Theatre of Detroit, Michigan, September 13, 1875, to July 3, 1886. Florida State U.**

This study chronicles an eleven-year period of professional theatre in Detroit, coinciding with the life span of the first Whitney's Grand Opera House. The period began with three other theatres in operation, saw the opening and closing of eleven new theatres, and ended with but two active houses.

Generally, national theatrical trends were evident in Detroit during this period, and it was a popular stopping place for touring companies and stars.

Audiences were drawn from a population almost completely lacking a middle class. Its upper levels patronized the legitimate theatre, while the laboring class supported the "variety." Some change in this pattern was apparent in the 1880's when low-priced legitimate drama began attracting diversified audiences.

Well in advance of Tony Pastor's reform of the variety theatre in New York in 1881, Detroit managers provided "clean" variety programs for family audiences.

Charles O. White's Grand Theatre was the first known (1883) successful popular-priced legitimate theatre in America.

Detroit's distinguished theatre critic, George Pomeroy Goodale, was an influential figure on the Detroit scene during the period. His com-

ments in the *Detroit Free Press* extend from 1865 to 1919.

Appendices of the thesis include lists of theatrical events of the period in Detroit and of actors known to have appeared in these performances.

Abstracted by ARTHUR H. DORLAG

**Rubin, Joel Edward. The Technical Development of Stage Lighting Apparatus in the United States, 1900-1950. Stanford U.**

The purpose of this study was to establish the real and substantial, new and useful technical developments in stage lighting fixtures and lighting control during the period from the end of the nineteenth century through the first half of the twentieth century. The primary sources utilized in the study include the actual equipment, catalog materials, United States patents dealing with improvements in equipment, oral and written discussions with authorities involved, and contemporary writings which indicate the technological progress of stage lighting equipment in the period under discussion.

During the period from 1900 to 1950, fundamental progress was made in light sources, stage lighting fixtures and control systems, and stage lighting practice itself. The over-all period may be divided into three phases. The first, extending from approximately 1900 to 1920, was an era which saw the disappearance of acetylene, natural gas, and limelight light sources, and the more widespread use of the relatively new incandescent filament lamp. This period produced the first tentative experiments in spotlighting practice, the gradual evolution of resistance dimmer control systems, improvements in the design of striplights and floodlights, and the redevelopment of equipment to meet newly established standards of safety.

The second phase, encompassing the years from approximately 1920 to 1935, saw the development of highly concentrated filament lamps with prefocused bases, of Fresnel lens and ellipsoidal reflector spotlights, reflectors of permanent finish and high reflectance, multi-scene preset switching systems, multiscene preset dimming systems controlled from console keyboards, and reactance and autotransformer dimmers. Stage lighting practice following 1920 was increasingly characterized by the use of spotlights. The period from 1920 to 1935 was probably the most active technologically in the entire history of stage lighting.



The last phase of the study, from approximately 1935 to 1950, was an era in which the technological progress of previous years was consolidated and equipment underwent constant redesign and modification in attempts to improve efficiency and flexibility. This period has been characterized by such phrases as "the spotlight era" and "painting with light." Stage lighting was used as the co-ordinating element of stage spectacle, serving not only the purposes of selective visibility, plasticity, and mood and compositional effects, but also serving to organize and relate the actor, scenic investiture, and stage space.

The principal factors contributing to technological development in stage lighting in the period from 1900 to 1950 are: first, the commercial availability of the proper light source; second, improvements in related technical fields, such as illuminating and optical engineering; third, the rising influence of the illuminating engineer, the lighting consultant, and the lighting designer; fourth, the codification of local and national fire and electric regulations; and fifth, the stimulation and incentive attendant upon extensive theatre building. Finally, the most persistent contributory factor to technological advancement was the development of the theory of the art of stage lighting. Lighting theory always preceded lighting practice in any given period; consequently, the necessity of producing equipment capable of meeting the demands of lighting theory was a constant impetus to technological progress.

**Sandle, Floyd Leslie. A History of the Development of the Educational Theatre in Negro Colleges and Universities from 1911 to 1959. Louisiana State U.**

For an understanding of the development of the educational theatre in Negro colleges and universities during the period 1911-1959, it is first necessary to describe the general growth of Negro institutions of higher learning which gave rise to the widespread development of the educational theatre in these institutions. This study has concerned itself with the rise of the Negro college and university; the pioneers in the movement toward a Negro theatre; and with the Southern Association of Dramatic and Speech Arts, which organization has, for the most part, served as the pioneer dramatic organization among Negro educational institutions in the movement to develop a functional educational theatre.

In 1911 the first organization in dramatics in

a Negro college was founded at Howard University in Washington, D. C. But it was not until 1930 that the first Negro educational theatre organization, the Intercollegiate Dramatic Association, was founded by Randolph Edmonds. Five years later, in 1935, the second dramatic organization, the Southern Association of Dramatic and Speech Arts, was organized by the same man. Both were based on the theory that the hope of a genuine Negro theatre is to be found in the organizational approach in Negro colleges.

This study analyzes the influence of pioneer playwrights and actors on the development of the Negro theatre; surveys the works of the Southern Association of Dramatic and Speech Arts as a factor in the development of the educational theatre in Negro colleges by summarizing philosophies, procedures, and problems as indicated in the association's publications; and traces the growth of the curriculum in speech and drama in Negro colleges and universities.

**Statham, Charles McCorkle. The Application of Prevailing Principles of Elocution to Theatrical Criticism of American Acting: 1815-1840. U. of Florida.**

This is a study in acting styles and techniques current on the American stage between 1815 and 1840. In order to recreate the acting styles of the era, the study examined theatrical criticisms written by critics for the periodicals in the theatrical and publishing centers of the nation—New York, Boston, and Philadelphia. To explain the terms the critics used, and the standards they followed, various works on elocution which were widely used during the period were studied to determine the "patterns of communication" which these writers described as guides for the delivery of public speakers, oral readers, and at times actors. The theatrical criticism was then analyzed in terms of these "patterns."

When the theatrical criticism of the period was examined, it was found to deal mainly with the actor and his technique. Very little attention was given to the plays themselves, since the audiences were familiar with the standard repertory which was presented over and over. Audiences did not go to the theatre primarily to see the plays, but to watch a virtuoso performance by an actor. This kind of interest placed the attention squarely on the actor, the exhibition which he made of his talents, and the technique by which he accom-

plished his effects. The items of major concern to critics and audiences of the day were the actor's pronunciation of words, his voice, the way he used his body, the manner in which he expressed emotion, and how he achieved "fidelity to nature."

Results of the study show that this method has some advantages. Interpreting the eyewitness accounts of critics by the "patterns of communication" current at the time allows the student to visualize more clearly what the actor did when performing and to describe more exactly the components of a particular style of acting. The study demonstrates that the labels placed on acting styles must be interpreted within the conventions of a particular period. Actors who have been traditionally called "natural" were found to perform with many characteristics of the "formal" actor. Actors who apparently employed more verisimilitude in their portrayals were not acclaimed over the conventional performers. The study shows that many of the patterns of voice and bodily activity followed by the actors were conventional. Critics seemed unable to isolate the "natural" from the "formal" actor completely, and labeled as "natural" what appeared to them to be accomplished with such ease and grace that it seemed to be the natural result of the actor's spontaneous thought and feeling.

**Van Meter, John Edward. *The Theatre of Louis Jouvét*. U. of Florida.**

This study provides a literal English translation of the major ideas on theatre set forth in the writings of Louis Jouvét (1887-1951). These writings, only a very few of which have been translated previously, appeared in France over a period of three decades in the form of newspaper and magazine articles, informal essays and lectures, prefaces to books, program notes, one encyclopedia article, and as the published record of journals kept by the actor-director-producer. The study selects his more significant statements on the art of the theatre and attempts to codify them.

Individual chapters provide an orientation to Jouvét's thinking; his views on the nature of theatre and its place in society; his comments on plays and playwrights; his ideas on the staging of plays; his views on the theatre as a life-time vocation. Although some commentary and interpretation are provided, the bulk of this study consists of direct statements

by Jouvét on nearly every aspect of theatrical art.

The study reveals that Jouvét had an integrated philosophy of the theatre which he attained relatively early in his career and to which he consistently adhered thereafter. It reveals how his thinking was influenced by Jacques Copeau, by his own experience as a practicing theatrical artisan, by his voracious reading on the theatre, and by his own mystic, restless, searching temperament. Jouvét is shown to favor a type of theatre which is highly imaginative and in which the rich resources of the French language are brought into play; he is also shown to be, essentially, a traditionalist rather than an innovator. Jouvét's ideas on the theatre rise above purely commercial considerations and, ultimately, they transcend the boundaries of a culture which is purely French.

**Yeater, James Willis. *Charlotte Cushman, American Actress*. U. of Illinois.**

This study examines the career of Charlotte Cushman to determine the general characteristics of her acting and to reconstruct, from prompt books and contemporary accounts, the performance of her most famous roles.

It presents a scene-by-scene account of the stage business, blocking, interpretation, and critical response to Charlotte Cushman's acting in the roles she made famous.

For ten years Charlotte Cushman was a stock actress, supporting player, and leading lady in various theatres in the United States. As a result of the sensational reception given her first London engagement in 1845, she became a star of the first rank, a position maintained throughout her life. She was a serious, energetic, and dynamic woman, and her acting reflected these traits. Her unattractive features, lack of gracefulness, and dominating self-confidence limited the types of roles she could play. She was best in parts that permitted the expression of violent, uninhibited emotion rather than suppressed emotion.

Miss Cushman's acting was typified by great energy. Her performances usually displayed broad and strong gestures and violent movements of the whole body. This energy was manifested also in the emotional intensity of her performances, though her acting was always under control and reflected careful thought and study. Her intensity and earnestness were often so strong that they tended to obscure or distort the portrayal of softer emotions. Her act-

ing in scenes depicting death or emotional collapse was regarded as very "realistic." Although her ability in comedy was limited, she achieved some success in a few roles. Exaggerations and mannerisms eventually caused her acting to be called "old-fashioned," but by wisely choosing her roles she maintained her popularity.

Miss Cushman was one of the greatest Shakespearean actresses of her time. Lady Macbeth and Queen Katherine, strongly influenced by the Siddons tradition, were vivid delineations. In these, as in other Shakespearean roles, Miss Cushman was widely praised for her ability to bring out the full beauty and rhythm of the verse without sacrificing the communication of exact meaning. As Romeo, the best known of her many "breeches" parts, she was extraordinarily popular.

Meg Merrilies, the prophetic gypsy in *Guy Rannering*, was her most famous role. There was a unique and spectacular quality about her performance that made it successful out of all proportion to the value of the play. As Mrs. Haller in *The Stranger* and Bianca in *Fazio*, Miss Cushman's genius for portraying deep emotion had the widest scope.

As a star, Charlotte Cushman acted only in parts of proven success. She inspired no imitators and established no "school." She appeared infrequently during the last twenty-five years of her life. For these reasons she is not as well known today as Booth, Jefferson, or Forrest. But in her own time she was regarded as the finest actress America had produced.

**Young, William Donald. Devices and Feintes of the Medieval Religious Theatre in England and France. Stanford U.**

The literal-minded approach to the supernatural subject matter of the mystery and miracle plays established a series of devices and *feintes*, as the French so precisely called them, which form a distinct production category. This dissertation is a study of these elements of the spectacle—the stage tricks which employed special artificial means to represent events, either miraculous or otherwise difficult to reproduce.

The sources from which the author has drawn are three: original stage directions for the plays, expense accounts and property lists of the performances, and contemporary allusions to the productions.

Following an explanatory first chapter, the

second deals with liturgical performances in the churches. Here church properties such as candles, the corona, and the *sepulchrum* of the altar were first used both as symbolic and as representational elements of spectacle. These were the rudimentary forms of the later devices for the light of Heaven, the nativity star, the trap doors, and many other *feintes* widely used in the mysteries and miracles.

In the next five chapters these *feintes* of the mystery and miracle plays are categorized and studied. Chapter III treats of light and fire. The symbolic presentation of the light of Heaven was effected by gilded costumes and painted faces and by candles and flaming swords. But fire devices in their many forms were primarily the property of Hell and the devils.

Flying machines are the subject of Chapter IV. There is sufficient evidence to conclude that these devices were seldom more than a platform or harness with a system of ropes and pulleys by which an actor might ascend or descend between Heaven and the world below. Fake clouds were often a part of these *feintes*, and were the forerunners of the cloud machines of the Renaissance stage.

The movable jaws of Hell, burial traps, sudden appearances, and passageways beneath the stage are discussed in the fifth chapter. This leads to a consideration of the use of pits for water.

The subjects of Chapter VI are water, a variety of trick ships, and the numerous living and fake birds and animals that appeared in many scenes of the mystery plays.

In Chapter VII, which analyzes the *feintes* of blood and torture, are revealed some of the simplest devices for showing blood and some of the most complicated machinery for substituting dummies for actors in torture scenes.

The eighth chapter is a conclusion which reviews what has been learned of the various types of *feintes* and their execution, and clarifies the motivations of symbolism and realism.

The devices and *feintes* often appeared as a curious mixture of the literal and the symbolic. They were theatrical conventions of spectacle which resulted from a realism of detail in performances of plays whose traditional subject matter had a definite symbolic character. Although the illusion of these stage tricks was not always strong, the spectacle was awesome, and the active spectacle of the religious the-

atre of the Middle Ages was largely provided by the *feintes*.

#### IV. Radio and Television

**Austin, Henry Root.** *History of Broadcasting at the National Music Camp, Interlochen, Michigan, 1928-1958.* U. of Michigan. D.Ed.

The purpose of this study is to give an objective account of broadcasting at the National Music Camp during its thirty years, with enough background history of the camp itself for proper appreciation of the part that broadcasting played in that history.

It is the further purpose of this study to show how broadcasting was a means by which the practice of teaching through performance was accomplished. This includes not only the teaching of music, but, through television, of dramatics, interpretation, announcing, production of radio and television, and even dance and the plastic arts.

In the twenty-nine years since the first "Majestic Hour" network program was broadcast from Interlochen, the National Music Camp has run the gamut of broadcasting possibilities. Following twelve years of network broadcasts, terminated by a union ban, the programs were carried by small commercial and non-commercial stations independent of the networks and of the American Federation of Musicians, and by the educational stations WKAR, East Lansing, and WUOM, Ann Arbor.

Station WKAR has carried twenty-four or more live broadcasts from the National Music Camp each summer for the last fifteen years. Beginning in 1949, many of these programs were sent on to Ann Arbor and transmitted simultaneously by Station WUOM. Through the years these live broadcasts have given great numbers of students the inspiration of performing for a large audience, and the control and discipline which broadcasting demands.

Much of the significance of the history of broadcasting at the National Music Camp lies in its wide scope. Beginning in 1930, only ten years after the first licensed stations in the United States began broadcasting, broadcasts from Interlochen became a part of the growth of network broadcasting in the United States.

The union ban on Interlochen network programs in 1942, and the subsequent blacklisting of the camp by the American Federation of Musicians were significant steps in the still-

existing conflict between the educator and the professional in broadcasting. The history of broadcasting at the National Music Camp, with its account of the Petrillo controversy, gives an explanation of the educators' point of view as expressed by Dr. Maddy and the National Music Camp, and of the union musicians' point of view as expressed by Mr. Petrillo and the American Federation of Musicians. It also gives the position of the governmental groups who are still trying to resolve the problems involved.

Broadcasting at Interlochen is an exemplification of how educational broadcasting has grown during the last fifteen years. Through the production and distribution of high-fidelity tapes, thousands of hours of Interlochen concerts have been broadcast over hundreds of local stations throughout the United States.

The educational impact, the cultural awakening, and the practical results of responsibility and discipline which almost thirty years of broadcasting have had upon thousands of high school and university students can be estimated by the continued growth of the National Music Camp and the enthusiasm of those who have been a part of it.

**Bluem, Albert William.** *The Influence of Medium upon Dramaturgical Method in Selected Television Plays.* Ohio State U.

This study attempted to determine the influence of television as a theatrical medium upon dramatic method in representative hour-long plays written expressly for video production. Works were selected from plays produced during the 1950's. Criteria for selection involved both qualitative and quantitative considerations of playwrights' works. Plays selected included Arthur's *Man on the Mountain Top*, Chayevsky's *The Mother*, Foote's *The Midnight Caller*, Mosel's *The Haven*, Serling's *Patterns*, Miller's *The Rabbit Trap*, and Rose's *The Incredible World of Horace Ford*.

Individual treatment of dramatic elements (conflict, story, plot, subject, theme, character, situation, and dialogue) and dramatic structure (exposition, complication, climax, and resolution) were analyzed in the light of the nature of video presentation, involving "recognizability," "intimacy," time and space limitations, conditions imposed by use of camera, and filmic editing.

Analysis revealed the dominant influence of theorized conditions of "recognizability" and



"intimacy" upon playwrights. Stories were rooted in American life of the past decade. There was a distinct trend toward the use of lower and lower-middle class characters in urban environments.

Six plays concentrated on inward, or psychological, conflicts and excluded major external dramatic events. In three of these, protagonists were heavily involved in inner conflicts before the action began, and in three others protagonists seemed influenced by past experiences to the extent that slight or improbable events were sufficient to set the central conflict in motion. Only one work revealed a formal cycle of "equilibrium upset and equilibrium restored" within the action proper.

It was also revealed that production conditions which set video apart from other theatrical media had little consistent effect upon dramatic method. Time limitation seemed to create delayed climax, brief resolution, and short exposition, but the lack of consistent approach suggested that special rules of dramatic structure in video are not valid. The possibilities presented by a filmic "editing" of action created three discernible approaches: a stage-oriented work in which playwrights made little use of the medium's capacity to bridge time and space; a "film-oriented" approach in which filmic concepts of action structure were heavily employed; and a "fluid" approach in which playwrights sought a middle ground between stage and film construction.

Analysis uncovered little consistent influence of camera upon method. Some playwrights made heavy use of specific camera shots to establish characterization, to advance plot, or to create tempo, while others made little or no reference to the camera. "Film-oriented" plays made extensive use of individual camera shots; "stage-oriented" works made little use of the techniques.

The absence of a universal practice in selecting and arranging dramatic material for video suggests that the medium is permissive in relation to the playwright's techniques, and that concepts of dramaturgy in video do not exist apart from concepts governing successful dramaturgy in any medium. On the other hand, definite trends in the selection and development of material suggest that successful video drama involves application of a realistic and subtle approach which may be distinct in degree from drama created for other theatrical media in this century.

**Griffith, Barton Lovewell. A Comparison of Predicted and Actual Audience Reaction to Four Educational Television Programs. U. of Michigan.**

The purpose of this study was to determine the ability of a group of persons experienced in educational television to predict actual reactions of viewers to educational television programs.

One representative program was selected from each of four representative ETV program series distributed by the Educational Television and Radio Center.

Twenty-three to thirty-three non-representative volunteers (viewers) saw each program, in groups of about nine, via closed-circuit television. Reactions were obtained to these eight items: tuning reaction, interest level, learning facts, learning general ideas, learning something useful, entertainment, enjoyment, and understanding and following. Check-off questionnaires were answered at four time points: before show, at ten- and twenty-minute periods, and at end of show. Two open-ended questions produced reactions to the program, its content, production, and talent. Finally, each group participated in a thirty-minute non-directed discussion.

Eight persons, representative of the producer-directors most commonly found in ETV stations at the time of this experiment (1955), and qualified as practical experts by education and experience in educational television, were selected to predict viewer reactions. Four were designated as A Experts and four as B Experts.

The A Experts were given demographic descriptions of the viewers of each program. During the showing of a program, these experts made periodic predictions of viewers' reactions. Check-off questionnaires almost identical with the questionnaires submitted to viewers were used. One difference was the substitution of a more detailed check-off and open-ended questionnaire for the viewer open-ended questions and viewer group discussions.

The B Experts predicted general audience reaction without knowing anything about the viewers. Open-ended questions about a program, its content, production, and talent were answered after each uninterrupted program viewing. Procedure used by B Experts, who preceded in time the A Experts and viewers, also functioned to suggest improvements in procedures for viewers and A Experts.

Quantitative data coded on each program

were (1) mean scores of viewers and A Experts on the eight reaction items compared at the four time points; (2) practical significance of differences determined from a producer's point of view; (3) consistent bias by experts to over- or under-estimate viewers' reactions; and (4) amount of agreement or disagreement among experts and among viewers.

Qualitative data coded on each program were (1) mean scores of viewers and A Experts on the eight reaction items compared at the four time points; (2) practical significance of differences determined from a producer's point of view; (3) consistent bias by experts to over- or under-estimate viewers' reactions; and (4) amount of agreement or disagreement among experts and among viewers.

A general conclusion regarding the ability of experts to predict both viewer quantitative and qualitative reactions, is that the experts were not reliable "predictors" of these reactions. This general conclusion should not, however, be projected and applied as yet to any larger population because of the number and characteristics of the viewers and experts used in this experiment. Nevertheless, the study does propose a working hypothesis for future experimentation.

**Hall, Lillian Jones. A Historical Study of Programming Techniques and Practices of Radio Station KWKH, Shreveport, Louisiana: 1922-1950. Louisiana State U.**

This study surveys the origin and development of programming by Radio Station KWKH, Shreveport, Louisiana, from its origin in 1922 to 1950. Station KWKH pioneered during the formative years of broadcasting in the United States. W. K. Henderson, owner of the station from 1925 to 1933, built a nation-wide reputation for himself and Station KWKH through his policy of personal freedom for the broadcaster in establishing his own programming policies and in the unrestricted use of his broadcasting facilities. This thesis purposes to establish a clearer understanding of these distinctive characteristics in broadcasting policies and to determine what influence they may have had on the gradual formulation of the American system of radio broadcasting. In tracing the history of the station, the analysis includes a survey of plant facilities, staff training and organization, and programming policies and practices through the periods

of successive ownerships. The main materials used were the station's files, current government documents, and personal interviews with prominent staff members. Developed chronologically, the history presents the period of origin and experimentation, 1922-1925; the period of W. K. Henderson, 1925-1933; the period of maturity, 1933-1941; the war years, 1941-1945; and the post-war years, 1945-1950.

In May 1922, William E. Antony designed, built, and operated the 10 watt Radio Station WAAG for the Elliot Electric Company. The 100 watt Radio Station WGAQ, also designed, built, and operated by Antony, replaced the electric company's station. Antony's operation of these early stations was confined to brief nighttime broadcasts of playing phonograph records and reading newspapers. William G. Patterson, owner of WGAQ, enlisted financial aid in the form of a partnership with W. K. Henderson, the *Shreveport Times*, the Youree Hotel, and himself. Studios moved to the Youree Hotel and programming added local talent to recorded music and news. In October 1924, Henderson bought the hotel's and *Shreveport Times's* interests in WGAQ, moved the station to Kennonwood, his plantation home near Shreveport, and changed the call letters to KWKH. The station developed under his direction until 1933. Innovations developed by Henderson included the broadcast of phonograph records directly through a transmitter and direct sales of coffee for support of the station. In 1930 he increased the power to 10,000 watts. The International Broadcasting Corporation purchased KWKH in 1932, and moved the station to Shreveport again. A period of reorganization followed, culminating in affiliation with the Columbia Broadcasting System in 1934. The station programmed heavily from network offerings during this period.

In 1935 the *Shreveport Times* purchased KWKH and combined the staffs and studios with those of another *Times* station, KTBS. Four years later KWKH increased its power to 50,000 watts, enabling the station to include more than three million people in its service area. During World War II programming focused on newscasts and government services. In 1944 the *Shreveport Times* sold KTBS, as a result of the FCC duopoly rule. In 1947, following the employment of Henry Clay as general manager, KWKH put major emphasis on news, farm programming, and folk music.

**Hathaway, Stephen Conger, Jr. A History and Description of Collegiate Carrier-Current Broadcasting in Ohio. U. of Michigan.**

The purpose of this study is to report the historical development of collegiate carrier-current radio stations in Ohio, and to describe their purpose, technical facilities, policies, and methods of operation. In order to understand the development of the Ohio stations it was necessary to include an adequate review of several other phases of carrier-current activity both in this country and abroad.

Historical and descriptive data for the study were obtained from the files of the agencies and colleges concerned with the activity, from the literature in the field, and from questionnaires, interviews, and the inspection of the facilities involved.

In Chapter I the purpose and desirability of the study are presented. Chapter II offers an explanation of the principles of carrier-current transmission. The findings of other studies relative to carrier-current broadcasting in this country and abroad are presented in Chapter III. Chapter IV reviews the development of the Intercollegiate Broadcasting System and the National Association of College Broadcasters. The attitude of the Federal Communications Commission is explained in Chapter V. Chapter VI outlines the development of collegiate carrier-current broadcasting in Ohio. It includes early developments and investigations; later developments; representative philosophies exhibited; the effect of enthusiasm on station growth; physical facilities available in representative stations; the development of typical station administrative staffs; methods of financial support; and representative programming exhibited. Chapter VII presents a summary and conclusions.

It may be concluded from the study that the development of the extra-curricular activity described was, in all probability, motivated by two forces. The first was the interest of students in radio broadcasting and their subsequent desire to participate in broadcasting within the limitations of their institution. The second was the desire of administrative officers and faculty members to provide students with the best type of broadcasting experience that limited institutional budgets allowed.

It was found that carrier-current broadcasting originated among students, but that faculty members apparently gave serious thought to the activity once they had become aware of its potentialities. This awareness was brought

about primarily by publicity given to collegiate broadcasting in popular periodicals, and by the publicity given the military use of this restricted radiation device.

Whatever the inspiration, interest in carrier-current broadcasting was found to exist in more institutions than have shown a desire to initiate other types of regularly programmed institutional broadcasting.

**Hilliard, Robert L. Concepts of Dramaturgical Technique as Developed in Television Adaptations of Stage Plays. Columbia U.**

The purpose of this study is to analyze live television adaptations of selected stage plays from 1939 through 1956, in order to provide (a) a guide for the analysis of television plays, (b) techniques for the adaptation of stage plays to television, and (c) developing concepts of dramaturgical technique.

Investigation of the special characteristics of television provides bases for the analysis of the adaptations. The time element necessitates drastic reduction of the original play. Space limitations of the studio and television screen limit the settings and the amount of subject matter that can be presented at any one time. The television audience is less selective and less sophisticated than the theatre audience, and reacts as individuals in a home atmosphere subject to everyday distractions. Subject matter from the stage often is deemed unsuitable for television, and frequently is regarded as censurable (in bad taste), topical (dated), or controversial (disturbing to the beliefs of the viewer or advertiser). Television's mechanical and electronic devices help direct the attention of the audience to specific objects and actions.

Investigation of dramaturgical theory from Aristotle to the present provides further bases for the analysis of scripts. Modern concepts of dramaturgy relate to unity, plot, character, dialogue, exposition, preparation, and setting.

Individual analyses of each adaptation, comparative analyses of all adaptations of each stage play, and a synthesis of all of the analyses, according to the characteristics of television and the concepts of dramaturgical technique, provide conclusions concerning the adaptation of stage plays to television and indicate developing concepts of dramaturgical technique basic to live television.

The greatest problem is that of time. The adaptation must have no irrelevancies, few characters, and one plot line. The limitations

on settings, on outdoor effects, and on the number of characters also contribute to an emphasis on the intimate "slice-of-life" play. Censorship of subject matter restricts the adapter and harms the play. Mechanical and electronic devices permit a combination of the representational and the presentational approaches. The unity of impression of the television play must be complete and consistent. The medium permits many scenes and many changes of time and place. The plot structure is similar to that of the stage play, except that the television plot must have an early presentation of conflict, no sub-plots, few complications, a condensed and simplified plot line, and, usually, no resolution. The intimate actions and inner motivations of the protagonists may be presented. Character is gradually replacing plot as a focal point. The visual element sometimes may be substituted for dialogue. Lack of time frequently prevents the early and adequate presentation of exposition. Electronic and mechanical devices and the retention of important plot sequences from the original play contribute to the subtle presentation of exposition and to the effective presentation of preparation. New preparatory material sometimes is necessary. The fluidity of television permits the use of many small or moderate-sized settings and the frequent re-use of existing settings.

**Magruder, Jane Noel. Development of the Concept of Public Interest as It Applies to Radio and Television Programming. Ohio State U.**

Because of the importance of radio and television as sources of information, the courts have held that broadcasting is included in the term press, and is guaranteed freedom from government censorship. There is, however, a limitation inherent in broadcasting that does not apply to other mass media. While in theory any person may publish a newspaper, the available frequencies on which to broadcast are limited. Since these facilities belong to the people, Congress has created an independent commission to regulate broadcasting in the "public convenience, interest, or necessity." The manner in which the Federal Communications Commission and its predecessor, the Federal Radio Commission, have applied the concept of public interest to the regulation of radio and television programming is a matter of concern to society.

The Commission has interpreted the public interest primarily through its licensing activities. To study the development of the concept of "public interest," it is necessary to examine the Commission's decisions in specific cases. The Commission has also expressed its views through memorandums, statements to the press, and in other ways.

Investigation of "programming in the public interest" has followed five main lines of inquiry: (1) tracing the historical development of the concept of public interest; (2) examining licensing criteria established by the Federal Communications Commission; (3) studying the manner in which the Commission has related public interest to general program content, news, discussion, political broadcasting, and advertising practices; (4) evaluating the extent to which the Commission has attempted to enforce its views about programming; and (5) indicating reasons why the Commission has followed particular enforcement policies.

The Commission has established two kinds of program standards. One group of standards is designed to prevent the use of program materials prohibited by law or almost universally condemned by public opinion. In this category of materials are obscene, indecent, or profane language; lotteries or information concerning lotteries; and false or fraudulent advertising. A second group of standards is concerned with less concrete program factors: the promotion of balanced programming, prevention of over-commercialization, and the like.

The Commission has not been consistent in its efforts to enforce these program standards. Stations have nearly always been "punished" for broadcasting materials prohibited by law or public opinion. Where interpretation of public interest has been involved, the Commission has made only sporadic attempts to put its views into effect.

Four basic reasons may be suggested to explain this situation: (1) changes in the philosophy of the membership of the Commission, (2) the existence of more pressing problems than enforcing program standards, (3) the lack of information available to the Commission, and (4) the economic situation in broadcasting. The Commission has been unable, and presumably will continue indefinitely unable, to apply rigid standards of public interest to programming. In reality, the development of the concept of public interest as it applies to the regulation of radio and television programming



has been largely a matter of statements of policy—not given actual enforcement.

**McMahon, Robert Sears. Federal Regulation of the Radio and Television Broadcast Industry in the United States, 1927-1959, with Special Reference to the Establishment and Operation of Workable Administrative Standards. Ohio State U.**

Early in the history of broadcasting, industry and government agreed there was a vital need for the regulation of the licensing and operation of broadcast stations. Therefore, in 1927 Congress created the Federal Radio Commission to assign frequencies to stations and to regulate broadcasting. In 1934 Congress replaced the Federal Radio Commission with the more comprehensive Federal Communications Commission in order to establish an agency to regulate all forms of communications. Both of these bodies obtained their power and authority from the legislative branch of the government.

Our problem is (1) to understand the intent of Congress in regard to the passage of its broadcast legislation, and (2) to assess the degree of success the Federal Communications Commission has had in carrying out the purposes for which it was established—to regulate the licensing and operation of broadcasting stations in the "public interest, convenience, and necessity," the broad standard for the licensing of stations that the Act stipulates.

To determine these matters it is necessary to trace the development of broadcast regulation in Congress, i.e., its legislative history. Much of the dissertation deals with this subject. An effort is then made to examine the operations of the Commission, in particular those which concern the establishment and operation of workable administrative standards, and to ascertain whether the Commission has been able to establish firm, dependable policies to carry out its mandate. Particular attention is paid to the licensing of television stations since in recent years the socio-economic impact of the licensing and transfers of TV channels has created distressing problems of administration.

An analysis of the preceding problem results in the following major conclusions:

1. By the Communications Act of 1934, the Commission was vested with broad discretionary powers.

2. When it vested the Commission with such broad powers, Congress expected that the

Commission would utilize those powers to develop its own adequate licensing standards.

3. Up to the present time, the Commission has failed to establish in licensing cases definite standards upon which the nation and the industry can rely.

4. Since the Commission has been unable to formulate consistent standards and policies on its own, Congress should provide further guides looking toward their formulation.

In the final pages of the dissertation, specific proposals are advanced for consideration by Congress, and rules and regulations are suggested for adoption by the Commission.

**Sabah, Franklin David. The Use of the Semantic Differential Technique in the Analysis of the Images of Three Columbus Commercial Television Stations. Ohio State U.**

One of the concerns of broadcasters today deals with the problem of station "image." That is, what do stations mean, connote, or reflect to the society in which they operate? The purposes of this research were to determine whether the semantic differential technique could be adapted constructively to the problem of measuring station image, and to evaluate comparatively the images of the three Columbus, Ohio, commercial television stations from two points of view. One scaling procedure was designed to measure a "holistic" (total or station as a whole) image; the other procedure was set up to measure an "analytic" (station broken down into various concepts or significant features of its programming) image.

Twenty gradients (e.g. pleasant-unpleasant, valuable-worthless, etc.) were used to evaluate each station in the holistic test. These same twenty gradients, paired with each of ten programming concepts (e.g. news, comedy-variety), were used to evaluate each station in the analytic test. The twenty-item holistic test and the two hundred-item analytic test were administered to forty Ohio State University students who were Columbus residents. From these results an eight-item holistic final test and an eighty-item analytic final test were constructed containing those gradients and concept-gradient pairings which discriminated most among pairs of stations. These final tests were administered to one hundred parents of Columbus resident students.

Kuder-Richardson reliability coefficients were .88 and .97 for the holistic and analytic final tests, respectively. That these tests seem to

satisfy a predictive validity criterion was indicated by the manner in which they were marked by various stations' preference groups. In general, that group of respondents which indicated it watched a particular station most, tended to give that station the most desirable rating. On the basis of the entire sample, the mean values for each station on each test were as follows: (1) the holistic test—WBNS, 2.4; WLW-C, 2.7; and WTVN, 3.5; (2) the analytic test—WBNS, 2.9; WLW-C, 3.0; and WTVN, 3.4. Thus, on both tests WBNS was evaluated as most desirable; WLW-C, next most desirable; and WTVN, least desirable.

The following conclusions were drawn:

1. The Columbus commercial television stations do reflect different images. WBNS is significantly different, in a desirable direction, from either WLW-C or WTVN in terms of a holistic image; and different, although not significantly in the case of WLW-C, from these stations when considered analytically. Also, on both image evaluations, WLW-C is considered significantly different, in a desirable direction, from WTVN.

2. The viewer images of the stations are not all consistent with the stations' size-of-audience ratings. WBNS has the most desirable image and also the largest size-of-audience figures. However, WLW-C, which has a more desirable image than WTVN, actually has smaller size-of-audience figures than does WTVN.

3. Analysis of the three stations' images from holistic and analytic points of view produces confirming results insofar as direction of differences is concerned; however, differences between the stations are more distinct when measured from the holistic point of view.

**Smith, Don Crawmer. Levels of Attention Given to Television by Housewives of Tuscaloosa, Alabama, in 1955. Ohio State U.**

In order to determine the amount of attention given to television, housewives in television homes of Tuscaloosa, Alabama, selected by systematic area sampling, kept a one-day diary of their television activities, and provided detailed information about programs they heard at eight selected periods during a follow-up interview the day following the diary day. Usable diary entries were secured from 885 housewives, and final interviews from 780 housewives who had heard programs at one or more of the selected test periods.

The three indices used to determine levels of attention, all indicating a high level, were: reports in the diary of the activity of "just watching" while the television set was turned on; follow-up interviews for subjective estimates of "close" attention given the program; and "correct" sponsor identification. Information was secured, in the final interview, on degree of liking for programs, with the following three measures indicating a high degree of liking: subjective expression of liking the program "very much," selection of the program by the housewife, and a report of seeing the program every time it was broadcast.

The following conclusions were reached, all with respect to housewives in television homes in Tuscaloosa, Alabama, in 1955:

1. The most satisfactory of the three measurements of attention was subjective estimates of attention.

2. Levels of attention given to programs in the evening were moderately higher than were levels of attention given in the daytime.

3. Programs which depend heavily on comedy were likely to receive lower levels of attention than were other programs.

4. The characteristics of age, levels of schooling, race, size of family, and standard of living had an influence on levels of attention.

5. Housewives who were relatively unsophisticated gave higher levels of attention to television than did housewives who were relatively sophisticated.

**Smith, Ralph Lewis. A Study of the Professional Criticism of Broadcasting in the United States, 1920-1955. U. of Wisconsin.**

This historical-descriptive study attempts to fill a gap in the written history of radio and television, to explore the fitful progress of a new branch of professional criticism, and to indicate values such criticism has for assisting the art and industry of broadcasting to fulfill its public obligations, and for assisting the public to evaluate broadcasting.

The critics whose writings comprise the foundation of the study were selected by considering qualities and functions of traditional art critics and of journalistic theatre and film critics, and by perusing periodic issues of over seventy metropolitan newspapers and national magazines of general circulation. The fact that most broadcasting columnists can be classified as reporter-press agents rather than as thoughtful evaluators permitted concentrating on the following sixteen writers who have reg-

ularly contributed informed, sensitive opinions about the media:

*Late Twenties*

John Wallace, *Radio Broadcast*

*Early Thirties*

Leslie Allen, *Christian Science Monitor*

Cyrus Fisher, *Forum*

Ring Lardner, *New Yorker*

*Forties and Fifties*

John Hutchens, Jack Gould, *New York Times*

Jack Cluett, *Woman's Day*

John Crosby, *Herald Tribune* (New York)

Albert Williams, *Saturday Review of Literature*

Saul Carson, *New Republic*

Philip Hamburger, *New Yorker*

Robert Lewis Shayon, Goodman Ace, Gilbert Seldes, *Saturday Review*

Harriett Van Horne, *Theater Arts*

Marya Mannes, *Reporter*

The analysis of data collected from an extensive review of the critics' books and columns, from interviews with ten critics and correspondence with others, and from many other sources in the literature on broadcasting was organized around the following questions:

1. Who are the critics? When did they write? What are their procedures and problems? What is their function?
2. What are the critics' opinions about major broadcast forms (drama, games and light entertainment, music, news, discussion and talks programs, documentaries)?
3. What have the critics said about three persistent problems in broadcasting: educational programming, advertising, various systems of operation?
4. What has been the response to the critics, and what suggestions have been made for strengthening criticism?

These writers have reached only partial accord about criteria for evaluating media dedicated to mass entertainment, information, and advertising, and they have reached only tentative conclusions about the socio-economic implications of broadcasting. But it has been possible to abstract from the critics' opinions six major values deemed significant for the improvement of broadcasting: (1) honesty in the content and production of programs and commercials; (2) variety in programming (particularly by adding more of the serious and the satiric) and in operation systems (educational

and toll channels); (3) maintenance of human dignity, particularly violated in audience participation programs; (4) excellence in writing and presentation; (5) continued cultivation of the art of relaxed informality pertinent to talks programs and commercials; (6) further development of a sense of responsibility in the industry, the public, and the government, looking toward a general maturation of programming.

There is scant evidence concerning the influence of criticism, but critics advocate strengthening appreciation by training children in criticism, by encouraging more journalistic critics, and by broadcasting programs of criticism.

**Sorber, Edna Clapham. An Analysis of the Persuasion Used in Radio Moscow's North American Service. U. of Wisconsin.**

The purpose of this study was to learn something of the theory and techniques of Soviet persuasion by analyzing the persuasion used in Radio Moscow's North American Service. The present study was a pioneer attempt at applying the rhetorical tools of the speech researcher to a problem normally treated by researchers in political science, psychology, and journalism.

The method involved a critical analysis of the content of (1) selected scripts from the Foreign Broadcast Information Service Daily Reports from October 7, 1957 (containing items dating back to October 4, 1957) to December 31, 1958, and (2) representative direct broadcasts monitored by the writer over the same period. In this analysis use was made of suggestions by T. R. Vallance that more attention be paid to (1) how and why propaganda is perceived in the first place; (2) the contributions of personality to perception or failure of perception; (3) how attitude is related to other behavior; and (4) methods by which propaganda is translated into response.

International political communication has characteristics which differentiate it from speaking done by a government to its own people. Therefore, it was first determined that the samples chosen met the qualifications of international communication. It was further determined that the samples had the characteristics of propaganda. The mass audience appeared to be the ostensible target. It was determined that the real target was the political elite, but that the audience might or might not be identical with the real target.

Six conclusions were drawn on a qualitative basis, considering this as descriptive analysis.

1. Soviet propaganda is perceived by the real target to an undetermined extent. The propaganda does not completely exploit the potentialities of the medium, especially those utilizing ethical appeals.

2. Soviet propaganda is unavoidably conditioned by characteristics of the medium, characteristics of international broadcasting, world conditions, and Soviet culture.

3. Soviet propaganda is consciously influenced by Soviet ideology and by recognition of cultural differences between propagandist and target.

4. Soviet propagandists use or attempt to use both psychological and logical appeals, since they apparently recognize that the personality of the target audience influences the content and method of the propaganda.

5. Soviet propaganda fails to consider sufficiently the role of attitude in producing response in that it does not attempt to form attitude in ways consistent with Western mores.

6. Soviet propaganda achieves actions most successfully by direct and indirect identification techniques, but the amount of action resulting from Radio Moscow propaganda is undetermined.

## V. Interpretation

### Bales, Allen. A Study of the Point of View in the Novels of Nathaniel Hawthorne. Northwestern U.

This study is concerned with Hawthorne's use of "point of view" as it relates to the structure of his four major romances, *The Scarlet Letter*, *The House of the Seven Gables*, *The Blithedale Romance*, and *The Marble Faun*. The other aspects of Hawthorne's method (his use of the past, imagery, and symbolism) are considered only in so far as they reveal, or are tangent to, his use of "point of view."

The relationship between Hawthorne and the story, and between Hawthorne and the reader, varies from novel to novel. In *The Scarlet Letter*, for example, Hawthorne's relationship to the story is very largely defined by the close dramatic structure of the novel, and his commentary is organic in nature; his relationship to the reader is less obvious.

In order to determine the nature of Hawthorne's relationship to each novel, certain questions were posed and the novels were

analyzed in an attempt to discover the answers to the questions.

By seeking the answers to these and other questions it was found that Hawthorne discovered ways of rendering his stories in the most artistic manner his talents could devise. The results of his efforts have placed him high among the great literary artists of this country.

One of the techniques that Hawthorne used with great success was to create a set of symbols that permitted him to reveal many levels of the truth which he sought to portray without relying altogether upon the privileges of the omniscient author. Another was that he selected themes which ran through the center of his vision of life. Still another was that he created a small manageable cast of characters and placed them in a setting, removed from the highways of ordinary travel, in which they could act out their stories. But most important, he utilized a point of view which permitted him to bring symbol, image, theme, character, action, and setting into an artistic whole. With the omniscient author as the primary tradition to start from, Hawthorne pushed this technique to its limits and experimented with another in an attempt to look beneath the surface and see the inmost soul of his characters and the lives that they lived in the world of romance that was uniquely his.

### Campbell, Paul Newell. An Experimental Study of the Retention and Comprehension of Poetry Resulting from Silent Reading and from Oral Interpretation. U. of Southern California.

The purpose of this experiment was (1) to determine the difference, if any, in audiences' retention and comprehension of poetry resulting from silent reading and from oral interpretation, and (2) to determine what differences, if any, in audiences' retention and comprehension of poetry are attributable to academic training in either silent reading or oral interpretation.

The experimental design involved (1) the selection of six poems that were (a) suited to the time limitations, (b) "representative" of the varied field of poetry, and (c) considered by five faculty members of the Department of English at the University of Southern California as not undeserving of the label "poetry"; (2) the selection of three groups of twenty-four students each from lower division speech and English courses, Group A having academic training in oral interpretation, Group B hav-



ing academic training in silent reading, and Group C having academic training in neither of these areas; (3) the presentation to these groups, by silent reading and by a skilled and experienced oral interpreter reading in a face-to-face situation, of the six poems; (4) the administering of tests of retention and comprehension on each poem; and (5) the treatment of the data, consisting of true-false and multiple-choice scores on the odd- or even-numbered poems, counter-balanced within groups, by analysis of variance, including the standard *t* test (two-tailed) of differences between means.

Results included (1) significant ( $t = 2.81$ ,  $p < .01$ ) superiority of silent reading over oral interpretation in terms of the resulting retention; (2) no significant difference between oral interpretation and silent reading in terms of the resulting comprehension; (3) significant ( $t = 2.51$ ,  $p < .05$ ) superiority of Group A over Group C in terms of comprehension, other pairs being equal; and (4) significant ( $t = 2.51$ ,  $p < .05$ ) superiority of Group B over Group C in terms of retention, other pairs being equal.

Conclusions were that (1) oral interpretation is superior to silent reading in neither retention nor comprehension, and is, in fact, significantly inferior in terms of retention; (2) audiences trained in oral interpretation comprehend more than audiences with training in neither oral interpretation nor silent reading, but not more than audiences trained in silent reading; and (3) audiences trained in silent reading retain more than audiences with training in neither oral interpretation nor silent reading, but not more than audiences trained in oral interpretation.

Abstracted by MILTON DICKENS and WILLIAM B. McCOARD

**Collins, Raymond E. An Experimental Investigation of the Comprehension of Prose Materials When Read Silently and When Read Aloud. U. of Southern California.**

The general purpose of this study was to investigate possible differences in amount of comprehension for a given period of time between the oral reading and silent reading of prose materials. The questions raised by the study were: (1) When read silently and when read aloud, does either manner of reading each of seven selections of prose material produce significantly higher comprehension scores at any of seven levels of difficulty? (2) When

read silently and when read aloud, does either manner of reading the selections produce significantly higher comprehension scores when the scores for all seven levels are combined?

The experiment was developed in four principal stages. First, materials devised by Cartier, Goodman-Malamuth, and Harwood were selected. These materials consisted of seven short stories which were rated according to the Flesch reading ease scores as representing seven levels of difficulty ranging from "very easy" to "very difficult." Each story was followed by a test which consisted of fifteen questions over the information given in the story. Second, of the total of sixty subjects selected for the experiment, thirty performed the oral experiment and thirty performed the silent one. The subjects were freshman students at San Jose Junior College. The oral readers were considered to be matched with the silent readers in distribution of age, sex, raw scores on the Schools and College Aptitude Test and Stanford Achievement Test. Third, each subject of the oral reading group was tested individually, and each subject of the silent reading group was tested individually. Fourth, in manipulating the data gathered by the foregoing procedures, the principal statistical technique was the significance of mean differences.

When the seven prose selections representing seven levels of reading ease were read silently by one group and orally by another group, and comprehension test taken, the following mean differences between test scores were found: (1) On the "very easy" selection the scores by oral readers were significantly higher. (2) On the "easy" selection the scores by oral readers were significantly higher. (3) On the "fairly easy" selection the scores by oral readers were insignificantly higher. (4) On the "standard" selection the scores by oral readers were insignificantly higher. (5) On the "fairly difficult" selection the scores by oral readers were very significantly higher. (6) On the "difficult" selection the scores by oral readers were insignificantly higher. (7) On the "very difficult" selection the scores by oral readers were insignificantly higher.

When the scores on all seven comprehension tests were combined, and the two methods of reading (orally and silently) were compared, the following mean difference between total test scores was found: the total score by oral readers was very significantly higher.

Abstracted by WILLIAM B. McCOARD

**Trisolini, Anthony George. An Analysis of the Structure of Hart Crane's *The Bridge*. Northwestern U.**

The purpose of this study is to analyze the structure of Hart Crane's *The Bridge*, which holds a central position in any consideration of Crane's work. "Structure" is defined as the manner in which the aesthetically inactive materials and media of literature, by virtue of their organization for the aesthetic purposes of a literary work, become aesthetically active.

The analysis is divided into four parts: (1) the subject matter, action, and theme of *The Bridge*, and their arrangement within the poem; (2) the linguistic structure of the poem, exclusive of the sound value of language; (3) the exploitation and organization of the sound value of words; and (4) an evaluation of *The Bridge* as a structural unit. Analysis of these elements reveals the greatest single "cause" of structure in *The Bridge* to be the fact that the poem contains a hero who makes a journey in search of a reward, and in the course of his journey is forced to evaluate his culture, past and present. The subject of the poem is seen as the dilemma of the twentieth-century American who exists in an isolated, loveless state. An awareness of this isolation and of his inability to love creates a personal world of chaos and disorganization. The protagonist of *The Bridge*, a representation of contemporary man, is impelled to action in order to re-establish an ordered world. The reward he hopes to achieve by this action is the ability to love. The theme of the poem is stated as man's instinctive aspiration toward love.

The analysis demonstrates the manner in which other elements in the poem radiate from this subject and examines Crane's decision to present the subject through a hero who is forced into the action of the journey. The bridge symbol is seen as the hub from which the images and symbols of the poem radiate. All major symbolic elements other than the bridge are shown to be "bridges" of some kind. These variations in the bridge symbol and the complex patterns created by the imagery of the poem are seen as devices used by Crane to bind the poem into a single unit.

Out of the analysis of the sound structure of *The Bridge*, one rather clear and simple pattern emerges. A more orderly, conventional prosodic form is employed at those moments when the protagonist is in a balanced state of mind, and a freer form is used when the pro-

tagonist's balance is disrupted by the disillusioning aspects of his situation.

Finally, *The Bridge* is seen not as a perfect poem, but as a highly unified one, and as a far better poem than the majority of critics have led us to believe.

## VI. Speech Education

**Cambus, John. Modern Greek Approach to Training, Formal and/or Informal, in Public Address. Wayne State U.**

The purpose of this study is to determine to what extent speech is considered formally as a discipline in modern Greece and to make a study of the present-day organization, curriculum, methods of teaching, and educational theory of speech in the light of its historical development in that country. The term "speech" here refers to the generally accepted American conception of the term and is limited to the area of public address.

The techniques employed in this study were observation, interviews, analysis, and historical research. Ten weeks in the summer of 1958 were spent in Europe, during which time research was carried on in Greece. The two major cities of Thessalonica and Athens were visited. Interviews were held with leading educators and other persons who could be of assistance. Educational institutions were visited, including universities and libraries, for evidence of teaching or interest in the field of public address.

Background material includes a statement of the classical heritage of modern Greece. Since the ancient Greeks were the first to accord oratorical expression a place of distinction among the cultivated arts, the classical period is surveyed completely.

This is followed by a description of the physical organization of the modern Greek educational system, providing the reader with some basis for correlation between classical and modern theories.

An interpretation of modern Greek national characteristics was also felt to be necessary. This includes a discussion of the Greek's intense individualism, his love of politics and political disputation, the pervasive effect of the Greek Orthodox Church, and the problems attendant upon assimilation of a modern culture with a strong classical heritage.

The following conclusions were drawn:

1. Public address is not accepted as a discipline, nor is it taught, as such, in the modern Greek school system.

2. Training in speech is left almost exclusively to the individual. There is no resultant neglect, however, because each Greek is possessed by an almost overwhelming motivation to develop the ability to express himself. Verbal communication and the ability to express one's self appear to be almost inborn.

3. The modern Greek possesses an intense and spirited individuality. This natural trait is avidly espoused by the educational system, and though it is a positive facet of personality, it tends to work against the Greek in that it stands in the way of co-operation and communication.

4. Despite the great Greek intellectual heritage, Greek education remains backward.

In view of these facts, it is no wonder the modern Greek has not resumed his former predilection for the formal speech arts. One cannot, in all fairness to the Hellenes, say that they are denied freedom of speech. Suffice it to say that, for the moment, for one reason or another, formal teaching in speech is somewhat stifled and relegated to a position of little importance.

**Dance, Francis E.X. An Analysis of the Speech Programs in 108 Selected Evening Colleges in the United States. Northwest-ern U.**

The hypothesis of this descriptive study was that by surveying current practices, the attributes of evening college speech education could be identified, and this information would reveal a good deal about the concepts of adult speech education in university evening colleges held by administrators, speech instructors, and speech students.

A mail questionnaire and a limited personal investigation were used. The survey group was composed of the 1957 United States member institutions of the Association of University Evening Colleges. One hundred and eight schools, 436 speech teachers, and 130 speech students were surveyed. The over-all results were as follows:

The most widely offered course was public speaking.

Most evening colleges offered a maximum of two speech courses in their program.

Evening college speech course descriptions

seldom varied significantly from day-session catalogue speech course descriptions.

Most administrators felt that speech education's greatest possible contribution to adult education was in the improvement of the individual student.

Forty-one per cent of the teachers held earned doctorates; 44 per cent listed a master's degree, and 15 per cent a bachelor's degree. Over three-quarters took their highest degree in some area of speech.

Twelve per cent of the teachers held the rank of professor; 15 per cent, associate professor; and 34 per cent, instructor.

Evening college speech teachers with a full-time commitment to evening college teaching were in the minority.

Over three times as many teachers suffered salary reduction because of small classes as those whose salary was increased for large classes.

Two-thirds of the teachers were satisfied with the available textbook materials in speech for evening college use, while one-third were not. Textbooks written for use in adult classes had few adoptions.

Two-thirds of the teachers felt that evening college students presented problems not presented by day students. The teachers felt that these problems stemmed from (1) the evening student's maturity; (2) the responsibilities of this maturity; and (3) the impact of these responsibilities on the student's educational goal.

Twenty-six per cent felt that their evening students were less able than their day students, while 30 per cent thought them to be more able. Forty-one per cent felt them to be of equal ability.

The greatest number of the evening speech students were between twenty and thirty-five years old, were earning upwards of \$4,500 a year, were enrolled for credit, and were working towards degrees.

The majority of the students first learned of the course through the evening college catalogue description. Twenty-five per cent thought that the catalogue did not do a good job of course description.

The major reasons given for course selection, in order of frequency, were (1) to improve job efficiency; (2) to develop personality; (3) to widen cultural horizons; and (4) to improve speech. Most students considered the speech course to be of value in their jobs, their social life, and their personal development.

**Elwell, M. Ardell. A Seminar in Language Arts for Fifth-Year College Students. Columbia U. Ed.D.**

The purpose of this study was fourfold: (1) to formulate a plan for a graduate seminar concerned with the study of the language arts program and the professional problems involved in the teaching of the language arts (reading, writing, speaking, listening) at the elementary school level; (2) to inaugurate such a seminar in the graduate program at Paterson State College, New Jersey; (3) to devise ways of meeting the practical problems involved in the establishment of such a seminar; and (4) to determine the effectiveness of the content, methods, materials, and procedures used in the conduct of the seminar. The project was carried out with thirty students who were teachers in the public schools of New Jersey and who were enrolled in the graduate program at Paterson State College.

The project, the setting, and the place of the seminar within state and local curriculum patterns are described. The report includes procedures used by the instructor, who developed with students (1) a seminar organized around individual and group problems related to professional aspects of the language arts; (2) the understandings and skills of the problem-solving process in the study of selected problems; (3) those experiences for learning which provided for expressed and unexpressed needs of students; (4) an atmosphere conducive to the development of good human relations through the use of co-operative procedures; and (5) methods for continuous self-evaluation.

The following procedures were used to record student progress: a diary of seminar sessions, reaction reports by students, free and directed writing, interviews, observations, tape recordings, and action research reports.

In the evaluation of the content, procedures, materials, and outcomes of the seminar, the writer points out that few teachers related the methods they used in teaching the language arts to principles of learning and to the process of child growth and development which they verbally accepted. The writer concluded that the seminar students did not emphasize the teaching of the speaking and listening skills in the learning experiences of children because these students did not have the necessary information, personal skills, or professional background for teaching speaking and listening effectively. The procedure of compartmentalizing the teaching of the language arts in the

elementary program prevented exploration and study of interrelationships in this area. The writer lists twenty-one misconceptions with regard to both the oral and the non-oral aspects of language which also impeded the development of improved teaching-learning experiences for children.

Both instructor and students concluded that (1) the organization of the seminar around needs, interests, and problems was worthwhile and made possible individualized instruction at the graduate level; (2) teachers tended to apply the problem-solving approach and to use co-operative procedures in their own classrooms after experiencing the procedures in the seminar; and (3) action research by elementary classroom teachers was an effective means of changing methods and improving teaching-learning situations.

**Hyatt, David. Speak Up for Education: The Use of the Speech Arts in Promoting Better Schools and Colleges. Columbia U. Ed.D.**

This study presents a public relations handbook for educators and volunteer leaders, placing particular emphasis upon the use of the speech arts in promoting better schools and colleges. The handbook is designed to serve as a practical guide for school and college teachers, administrators, and lay leaders who are not "public relations experts" but who are deeply interested in doing their share toward building public concern and support for education.

Because the study is not designed for the skilled public relations professional, it emphasizes the importance of people-talking-to-people. It suggests when, where, and how educators and volunteer leaders can speak up for education.

The book points out that there are many ways in which educators and volunteer leaders can educate the public about education, can stimulate its interest, and can enlist its help in working out democratic solutions. The study emphasizes the fact that everyone who is connected with a school or college is a public relations representative both of his institution and of his profession. The textbook then suggests some practical ways in which individuals can facilitate the communication process between educational institutions and the various "publics" whose support is vital to education.

The study attempts to gather and organize into useful form (1) a quick overview of some



of the uses of speech techniques in promoting schools and colleges; and (2) some helpful hints as to how to utilize the tools of speech to arouse public interest and support of such institutions.

Case material obtained by writing some sixty-five public relations directors of schools and colleges, and other persons in the field of education, is used throughout the study to document the thesis that every faculty member and volunteer leader can strengthen significantly the public relations of his institution.

From the outset, the study emphasizes the personal responsibility of every educator and volunteer leader to tell education's story to the public. Chapters cover techniques of enlisting support (1) from the platform, (2) through special events, (3) through television, (4) through radio, and (5) through films. In conclusion, the study suggests sources of public relations assistance, outlines criteria for a sound public relations program, and calls upon every educational institution to renew its efforts to integrate itself into its home community and involve the local citizenry more deeply.

**Knox, Albert W. An Experimental Study of Several Methods of Teaching Basic College Speech Courses, with Emphasis on Conservation of Teachers' Time and Varying Class Size. U. of Southern California.**

The purpose of this study was to test experimentally the effectiveness of several methods of teaching a college course in basic speech; the methods were designed to conserve teachers' time.

The problem was divided into the following constituent questions: (1) What are the effects of combining several sections of basic speech into a large lecture group for every fourth meeting and having all lectures given by one lecturer? (2) What are the effects of combining several sections of basic speech into a large lecture group for every fourth meeting and having each lecture given by a different lecturer? (3) What are the effects of maintaining classes of normal size and discarding the lecture as a form of instruction, using only the instructor's constructive criticism when appropriate? (4) What are the effects of doubling the size of the class?

The study was designed to permit the experimental testing of teaching methods which might allow a more efficient utilization of teachers' time without sacrificing the quality

of instruction. The significance of the study rested on its direct relationship to the predictions of rapidly rising college enrollments and upon the fact that any improvement in teaching efficiency is a worth-while contribution.

The subjects for the experiment were students enrolled in the basic speech course at Kansas State University during the spring of 1957. Seven hundred and eighty students were enrolled, with 478 used in the final data. These students were assigned at random to 41 sections of basic speech, which were taught by the faculty of the Kansas State University Department of Speech. Fifteen instructors were involved, their experience ranging from one semester to thirty years, and academic rank from teaching assistant to professor.

Measuring instruments were designed to obtain the following information: (1) competence in subject matter as measured by graded written examinations which had been administered under controlled conditions and which covered material equally available to all from the textbook; (2) proficiency in speaking as measured by graded results on a detailed rating scale used by a critic-grader other than the student's instructor; and (3) proficiency in the preparation and organization of speeches as indicated by prepared outlines given to the critic-instructor before each speech. These outlines were rated on an outline rating sheet.

A pre-test in each of the three areas allowed matched groups of large populations to be obtained, and the post-test data from these groups were treated by the statistical technique of a significance of a difference between the means of two large samples. Each of the experimental groups above was compared with a control group. Critical ratios were determined using Fischer's tables of *t*. The usual 1 per cent and 5 per cent levels of confidence were employed in the interpretation of the data.

Within the limits of the experimental design, the following conclusions seemed justified: (1) The large lecture group using one lecturer for eight classes was not found to be significantly different from the control group in the written test and outline areas, and was inferior to the control group in oral performance at the 5 per cent level of confidence. (2) The large lecture group with several lecturers was not found to be significantly different from the control group in any of the three areas studied. (3) The small lecture group was not found to be significantly different from the control group. (4) The no-lecture group was

found to be very significantly better in the outline area, but not significantly different in the areas of written and oral achievement. (5) The double-sized class was found to be significantly inferior at the 1 per cent level in both the oral and outline areas.

Abstracted by MILTON DICKENS

## VII. Speech and Hearing Disorders

### **Aufrecht, Hedda. A Comparison of the Listening Skills of Sixty-five Children with Articulatory Defects and a Matched Group of Children with Normal Speech. Northwestern U.**

The purpose of the present study was to investigate certain factors of auditory functioning in oral language in a group of children with functional articulation problems and a matched group of normal speaking children. A variety of auditory tasks were presented to the children requiring that they evaluate the speech of others, evaluate their own speech, and demonstrate their imitative ability and the adequacy of their auditory images. This investigation stressed the idea of "self-perception" because no information was available about a child's ability to act as his own speech critic. For the purposes of this study, a battery of seven listening tests and a self-evaluating speech questionnaire were constructed.

One hundred and thirty children between the ages of seven and nine years, sixty-five with functional articulatory defects and sixty-five with normal speech, were used as subjects. The children were matched on the basis of sex, age, intelligence, school attended, and grade placement in school. All of the children had normal hearing and intelligence. The subjects were selected from four public schools in Chicago and one public school in Wilmette, Illinois. The choice of the schools was limited to those without the services of a speech correctionist.

The following listening tests were administered to all of the children: (1) an auditory pattern matching test, (2) a paired word discrimination test, (3) a word building test, (4) a live voice self-perception test, (5) a tape-recorded self-perception test, (6) an imitation test, and (7) a sound seeking test. The first two tests listed above were pre-recorded and presented to the children on tape. The tape-recorded self-perception test was recorded in the process of its administration to each child.

The data obtained were subjected to statisti-

cal analyses in an attempt to find differences between the performance of the normal and defective speakers; between the performance of the boys and the girls; and between the performance of the seven-year-olds and the eight-year-olds.

None of the statistical analyses showed a difference between the performance of the boys and the girls or between the performance of the seven- and eight-year-olds. The results of the analyses comparing the performance of the normal speakers and the speech defectives on the listening tests are as follows:

1. The normal and the defective speakers were found to be about equal in their ability to evaluate the speech of others.
2. The defective speakers were inferior to the normal speakers in their ability to evaluate their own speech. (a) This inferiority was evident when the defective speakers evaluated words containing their error-sounds. (b) This inferiority was also evident when the defective speakers evaluated words not containing their error-sounds.
3. The defective speakers were inferior to the normal speakers in their imitative ability. (a) This inferiority was evident when the words were presented auditorially. (b) This inferiority was also evident when the words were presented both auditorially and visually.

### **Bargelt, Hal James. An Experimental Investigation of the Intelligibility of Japanese-Born, American-Speaking Male College Students. U. of Southern California.**

The problem investigated in this study was: Do characteristically Japanese vowel, consonant, and nonarticulatory speech errors equally affect the intelligibility of acquired American speech of Japanese-born male students? More specifically, the questions were: (1) Do the four types of vowel errors (substitution, omission, addition, and distortion) equally affect intelligibility? (2) Do the four types of consonant errors (substitution, omission, addition, and distortion) equally affect intelligibility? (3) Do the five types of nonarticulatory errors (faulty syllable stress, failure to obscure unstressed vowels or syllables, exaggeration, faulty pauses and rhythm, faulty pitch fluctuation) equally affect intelligibility? (4) Do characteristic Japanese vowel, consonant, and non-articulatory errors when spoken by an Oriental voice and by an Occidental voice equally affect intelligibility? An assessment of the relative importance of vowel, consonant, and nonarticu-

latory errors upon the intelligibility of the American speech of Japanese-born male students was made by analyzing the mistakes of auditors who wrote what they heard when listening to a tape recording of sentences containing characteristic Japanese speech errors.

The experiment was developed in six main stages. First, fifteen standardized lists of twenty sentences each were selected. Second, fifteen Japanese male student-subjects from Los Angeles City College were recorded reading one of the lists of sentences. All had been in this country less than a year and spoke American sufficiently well to be accepted as college students. Third, the experimenter and two speech clinicians analyzed these recordings and selected the six sentences in which only one speech factor (vowel, consonant, or nonarticulatory) was in error. These six sentences were supplemented by twenty-four sentences recorded by the experimenter in which were incorporated typical Japanese speech errors. The same twenty-four sentences with identical Japanese errors were also recorded by an additional Japanese subject. These fifty-four sentences were randomized and put on Tape A for the listening session. Fourth, thirty-one male American-born students free of speech or hearing impairments were chosen as auditors. Fifth, Tape A was played and the auditors were asked to write down on an answer sheet as much of the sentences as they understood. Sixth, the answer sheets were analyzed and scored for intelligibility. The chi-square technique was used for statistical purposes.

The conclusions were as follows: (1) Characteristically Japanese vowel, consonant, and non-articulatory speech errors do not equally affect the intelligibility of acquired American speech of Japanese-born male students. Vowel errors reduce intelligibility more than consonant errors, and both reduce intelligibility more than non-articulatory errors. The relationship between these factors and intelligibility is highly significant beyond the 1 per cent level. (2) Vowel errors of omission appear to reduce intelligibility more than vowel errors of substitution, addition, or distortion, as evidenced by differences among types of vowel errors significant beyond the 1 per cent level. (3) Consonant errors of omission reduce intelligibility more than consonant errors of substitution, addition, or distortion, as evidenced by differences among types of consonant errors significant beyond the 1 per cent level. (4) Nonarticulatory errors that affect several

consecutive words in a sentence (faulty pauses and rhythm and faulty pitch fluctuation) tend to reduce intelligibility more than nonarticulatory errors that affect only a single word (faulty syllable stress, failure to obscure unstressed vowels or syllables, and exaggeration), as evidenced by differences among types of non-articulatory errors significant beyond the 1 per cent level. (5) Sentences spoken by an Occidental are more intelligible to an Occidental audience than are the same sentences spoken with identical Japanese errors by an Oriental. Even though the degree of intelligibility varies between speakers with respect to vowel, consonant, and nonarticulatory factors, the differences between the speakers for all factors is significant beyond the 1 per cent level.

Abstracted by WILLIAM E. PERKINS

**Blakeley, Robert W. Erythroblastosis and Perceptive Hearing Loss; Responses of Athetoids to Tests of Cochlear Functions. U. of Michigan.**

The destruction of red blood cells is a characteristic of the disease process known as erythroblastosis. This disease is caused by an R<sub>d</sub> blood factor incompatibility between a mother and child. The most obvious signs of red blood cell destruction are anemia and jaundice. The latter is caused by circulating pigment in the blood. This pigment also may cause a yellow staining in the brain, called kernicterus.

The clinical syndrome following erythroblastosis is well known. The most outstanding symptom is athetosis, and commonly occurring with this is a perceptive hearing loss. Children having these symptoms are sometimes referred to as "deaf" or "R<sub>d</sub>" athetoids.

Most speculation regarding the site of injury causing hearing loss associated with erythroblastosis has suggested an involvement of the cochlear nuclei. The purpose of this study was to determine whether the cochlea is injured in cases of perceptive hearing loss occurring with erythroblastosis.

Recruitment and aural-harmonic tests are tests of cochlear function. The recruitment phenomenon is an abnormally rapid growth in the subjective sensation of loudness as the intensity of a given sound is increased. This phenomenon has been demonstrated to be indicative of cochlear injury. The aural-harmonic test also is sensitive to cochlear injury.

Aural harmonics are known to arise from the sensory cells of the cochlea when these cells are overloaded by a sound whose intensity is greater than that which the physical structure of the sensory cells can linearly reproduce. The intensity at which distortion takes place is called the aural-harmonic threshold. The range between the threshold of hearing sensitivity and the aural-harmonic threshold is significantly reduced by cochlear injury.

Twenty hearing-defective erythroblastotics, from seven to twenty-three years of age, were given recruitment and aural-harmonic tests and also caloric tests of vestibular function. Results demonstrated the presence of recruitment and a significantly reduced linear range of hearing in each of the twenty subjects. Responses to the caloric test were normal in approximately three-fourths of the ears tested.

The results of this study warrant the following conclusions: (1) The site of injury in perceptive deafness associated with erythroblastosis is in the cochlea. (2) Vestibular function, as evaluated by caloric test, is for the most part, normal. (3) Severity of hearing loss in erythroblastosis cannot be predicted from severity of the associated athetosis.

**Canfield, William Henry. *A Handbook for Parents of Speech Handicapped Children*. Columbia U. Ed.D.**

The book is designed to present information to parents of speech handicapped children in order to guide them in understanding how to help their children acquire better speech. This information should give some answers commonly asked by parents whose children have speech difficulties and are receiving therapy. It should also aid parents to understand their child's difficulty as well as explain to them what is involved in helping children with speech problems achieve more normal speech.

The purpose of the book is to provide a means of teaching parents. The book will not enable parents to teach speech or to replace the speech therapist.

The material presented in the book is based on a survey made by the author of 231 speech clinic files and case history reports filed in a college speech clinic. The survey provided information about parental attitudes, reactions, and confusions concerning themselves, their children, and the speech improvement process; it included a study of the speech problems found by speech therapists when working with children brought to the speech clinic. Most parents need to learn something of the purposes and functions of the speech clinic, of the process of normal speech development, of the speech problems themselves, and of the obstacles to speech improvement. These topics are discussed, along with examples of how parents who brought children to the speech clinic felt and reacted to their child's speech problems and to the child's attempts to improve his speech. Practical suggestions for working with children at home, in addition to the help received in the speech clinic, are presented in order that parents may develop a clearer concept of their role or function in speech therapy.

Parents should be able to understand more about the difficulties children encounter and the ways in which they may effectively help their children. As they work with their children, it is hoped that parents will have less confusion and anxiety about speech problems, their children, and themselves. This book should provide useful information to parents whose children are receiving speech therapy, as well as to those who are worried or concerned about their child's speech. Moreover, it should be helpful and informative for those who work in speech clinics, guidance centers, and parent education classes.

[The remaining Abstracts in the field of Speech and Hearing Disorders will appear in the August issue of SM.]